

To

MY ESTEEMED GURU

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THE ORIENTAL DEPARTMENTS, ALLAHABAD
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at whose feet I received my first lessons in
the methods of critical study and rese-
arch, I dedicate this volume, as
a humble token of
gratitude and
respect.

H. L. Jain

श्री

अम्बादास चवरे दिगम्बर जैन ग्रन्थमाला-४



मुनि-कनकामर-विरचित

करकंड चरिउ

भूमिका, शब्दकोश, अनुक्रमणिकाओं, टिप्पणों व परिशिष्टों सांहत

संपादक

हीरालाल जैन, एम् ए, एल् एल् बी,
संस्कृताध्यापक, किंग पेंडवर्ड कालेज अमरावती,
भूतपूर्व रिसर्च स्कालर, अलाहाबाद यूनीवर्सिटी.

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गोपाल अम्बादास चवरे,
संस्थापक, कारंजा जैन पब्लिकेशन सोसायटी,
कारंजा (बरार)

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Karakanda Cariu

OF

MUNI KANAKĀMARA

An Apabhramsa work on the life of Karakandū
recognised as a saint or Pratyeka buddha
by the Jainas as well as
the Bauddhas.

Critically edited

with

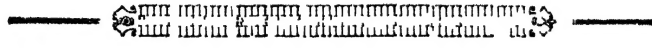
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and Appendices,

by

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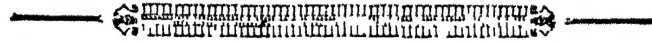
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मर्चेट एण्ड बैकर, कारजा (बरार)



अन्योपदेशविरहेऽपि सुसंयमस्य
चारित्रकोटिविधयः स्वयमुद्भवन्ति ।
प्रत्येकबुद्धमतयः खलु ते प्रशस्या-
स्तेषा मनाक् स्मरणतो मम पापनाशः ॥

जयसेनकृत प्रतिष्ठापाठ, ६७२



मुद्रक,
टी. एम्. पाटिल,
मैनेजर, सरस्वती पॉवर प्रेस,
अमरावती (बरार)

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ग्रंथ परिचय

‘करकडचरित’ के दर्शन मुझे प्रथम बार सन् १९२४ में कारंजा के सेन गण भंडार में हुए थे। तदनुसार ग्रंथ का कुछ परिचय सन् १९२६ में मध्यप्रांतीय सरकार द्वारा प्रकाशित संस्कृत-प्राकृत हस्तलिखित ग्रंथों की सूची में दिया गया था। खोज करने पर इसी ग्रंथ की पांच और भी प्रतियां मुझे देखने को मिली। इन सब प्रतियों का सूक्ष्म अवलोकन कर प्रस्तुत संस्करण तैयार किया गया है।

ग्रन्थकार

इस ग्रंथ के कर्ता मुनि कनकामर हैं। उन्होंने अपना नाम ग्रन्थ की प्रत्येक सन्धि के अन्त में अंकित कर दिया है। प्रारम्भ में उन्होंने अपने गुरु का पंडित मंगलदेव नाम बतलाया है और अन्तिम प्रशस्ति में उन्हें ही बुध मंगलदेव कहा है। विशेष हाल तो इन मंगलदेव का ज्ञात नहीं हो सका किन्तु सम्भवतः ये वेही बुध मंगल है जिनका बनाया हुआ धर्मरत्नाकार नामक ग्रन्थ मिलता है। इस ग्रंथ की एक प्रति कारंजा के बलात्कार गण मंदिर में है।

अन्तिम प्रशस्ति में कर्ता ने अपना कुछ और भी परिचय देने की कृपा की है। उन्होंने कहा है कि वे ब्राह्मण वंश के चन्द्र ऋषि गोत्र में उत्पन्न हुए थे और वैराग्य लेकर वे दिगम्बर मुनि होगये। तब से उनका नाम कनकामर मुनि प्रसिद्ध हुआ। वे भ्रमण करते हुए ‘आसाइय’ नगरी में पहुंचे और वहीं रहकर उन्होंने प्रस्तुत ग्रंथ की रचना की। इस रचना को उन्होंने जिन सज्जन के अनुराग से प्रकाशित किया वे एक बड़े योग्य, व्यवहार-कुशल, धर्मात्मा पुरुष थे। वे विजयपाल नरेश के स्नेहभाजन तथा उनके मुख-दर्पणवत् थे, उन्होंने भूवाल नरेश का मन मोह लिया था, तथा वे कर्ण नरेन्द्र के चित्त का मनोरंजन किया करते थे। उनके तीन पुत्र थे, आहुल, रल्हो और राहुल। ये तीनों कनकामरजी के चरणों में अनुरक्त थे।

अपने भक्त श्रावक का इतना परिचय देने परभी, खेद है, कर्ता ने उनका नाम नहीं बतलाया और न अपने ग्रंथ के निर्माण का समय ही अंकित किया। इस ग्रंथ की प्राप्त हस्तलिखित प्रतियों में से दो में उनके लिखने का समय दिया गया है, एक संवत् १५५८ अर्थात् सन् १५०२ की लिखी हुई है और दूसरी संवत् १५९७ अर्थात् पहली से ३९ वर्ष पश्चात्। इससे यह निश्चय है कि ग्रंथ १५०२ से पूर्व बन चुका था। ग्रंथकार ने अपने ग्रंथ में

सिद्धसेन, समन्तभद्र, अकलंक, जयदेव, स्वयंभू और पुष्पदन्त का उल्लेख किया है। इनमें से समय की अपेक्षा सबसे अन्तिम पुष्पदन्त ही ज्ञात होते हैं। इन्होंने अपना महापुराण सन् ९६५ ई. में समाप्त किया था। अतः इतना तो निश्चय हो गया कि ग्रंथ सन् ९६५ के पश्चात् और १५०२ से पूर्व बना है। जिस 'आसाइय' नगरी में रहकर कवि ने ग्रंथ-रचना की उसका भी निश्चय नहीं होता कि वह कहा थी तथा जिन राजाओं का उन्होंने उल्लेख किया है उनका भी कुछ निश्चित इतिहास ज्ञात नहीं है। कारंजा की प्रति में 'आसाइय' नगरी पर 'आसापुरी' ऐसा टिप्पण है। इससे जान पड़ता है कि उस नगरी को आसापुरी भी कहते थे। खोज करने पर इस नाम के अनेक स्थानों का पता लगा। एक तो 'आसाई' नाम का इतिहास-प्रसिद्ध वह स्थान है जहाँ सन् १८०३ में मराठों और अंग्रेजों का युद्ध हुआ था। यह हैदराबाद राज्य के औरंगाबाद जिले के अन्तर्गत है। यह अब एक छोटासा ग्राम है। उसका पूर्व इतिहास कुछ विदित नहीं है। दूसरा खानदेश में आसीरगढ नाम का किला है जिसका यह नाम वहाँ स्थापित आसादेवी परसे पड़ा। कहा जाता है कि इस किले को मौखरी वंश (लगभग सन् ६००) के एक नरेश ने अपनी पुत्रप्राप्ति की आशा पूर्ण होने के उपलक्ष्य में बनवाया था। किले के पास का एक छोटासा ग्राम अब भी 'आसी' कहलाता है। एक तीसरा आसी नाम का स्थान राजपुताने के बून्दी राज्य में है। यह भी एक किला है। पंजाब के कांगड़ा जिले के अन्तर्गत कीरग्राम से बारह मील दूरी पर एक पहाड़ी है जिसकी चोटी पर आसापुरी देवी की स्थापना है और जिसके कारण वह स्थान आसापुरी कहलाता है। इस मंदिर को एक राजा चंद्रभान के पुत्र विजयराम ने बनवाया था। पाठक नाम पर से विजयराम को इस ग्रंथ के विजयपाल ठहराने का इरादा न करे क्योंकि ये विजयराम सत्रहवीं शताब्दी में हुए हैं और प्रस्तुत ग्रंथ जैसा ऊपर बतला आये हैं, इससे पूर्व ही बन चुका था। इत्यादि। किन्तु इन नाम मात्र की समानताओं से हमें हमारे ग्रंथ की रचना के स्थान का निर्णय करने में विशेष सहायता नहीं मिलती, जब तक किसी स्थान के साथ उपर्युक्त राजाओं का भी कुछ इतिहास न पाया जावे। यदि नाम मात्र पर से स्थान का निर्णय करने को जी चाहे तो अंग्रेज-मराठा युद्ध वाली 'आसाई' अधिक उपयुक्त जँचती है। एक तो ग्रंथ में निर्दिष्ट 'आसाइय' से इसमें विशेष शब्द-साम्य है और दूसरे वह आगे चलकर बतलाई हुई करकंडु की गुफाओं के, और स्थानों की अपेक्षा, अधिक समीप है। यह सम्भव है कि मुनि कनकामर इन गुफाओं का दर्शन करके ही वहाँ आये हों और उसी प्रभाव में उन्होंने इस करकंडु-चरित की रचना की हो। सम्भव है विजयपाल और उनके पुत्र यही राष्ट्रकूट नरेश कृष्ण के आधीन राज्य करते हों। कृष्ण पुष्पदन्त के समय में थे। पुष्पदन्त ने उनका उल्लेख 'कण्ह' नाम से किया है। उसका अपभ्रंश रूप कण्ण भी हो सकता है।

जैसा ऊपर कहा जा चुका है, ग्रंथ में उल्लिखित राजाओं का कुछ इतिहास निश्चित ज्ञात नहीं है। तीनों नाम ऐसे हैं जो राजपुताने के तथा अन्य स्थानों के प्राचीन राजाओं की

वंशावलियों में बहुत पाये जाते हैं। किन्तु ग्रंथ कार के उल्लेख से ऐसा ज्ञात होता है कि उनके उत्साहवर्धक सज्जन के जीवनकाल में ही वे तीनों राजा हो चुके थे और उनके साथ इनका सम्बंध भी खासा रह चुका था। अतः उक्त नामों के ऐसे तीन राजा ढूँढना चाहिये जिनका एकही काल में या एक ही जीवन में एक पुरुष से सम्बंध होना सम्भव हो सके। वर्तमान ज्ञात इतिहास में तो मुझे, बहुत खोज करने पर भी, ऐसा सामञ्जस्य नहीं मिल सका, पर मुझे कुछ ऐसे शिलालेखों का पता चला है जिनमें कुछ आशाजनक वार्ता मिलती है। ये तीनों लेख बुन्देलखंड प्रान्त के भीतर या आसपास पाये गये हैं। इनमें का एक लेख अपभ्रंश भाषा में है और नीचे उसका संस्कृत अनुवाद भी दिया गया है। उसमें प्रसंगोपयोगी यह बात दी हुई है कि विश्वामित्र गोत्र के क्षत्रिय वंश में विजयपाल नाम के एक राजा हुये जिनके पुत्र भुवनपाल थे। उन्होंने कलचुरी, गुर्जर और दक्षिण को जीत डाला था। यह लेख दमोह जिले की हटा तहसील में मिला था और अब नागपुर के अजाय-वधर में सुरक्षित है। दूसरा लेख बांदा जिले के अन्तर्गत चन्देलों की पुरानी राजधानी कालिंजर में मिला है। उसमें विजयपाल के पुत्र भूमिपाल का तथा दक्षिण दिशा और कर्ण राजा को जीतने का उल्लेख है। तीसरा लेख जबलपुर जिले के अन्तर्गत तीवर में मिला है। उसमें भूमिपाल के उत्पन्न होने का उल्लेख स्पष्ट है तथा किसी सम्बंध में त्रिपुरी और सिंहपुरी का भी उल्लेख है। इन लेखों में के दो अन्तिम लेख बहुत ही टूटे फूटे हैं, इससे उनके पूर्वापर सम्बंध का कुछ ज्ञान नहीं होता, तथा प्रथम लेख पूरा मिलने पर भी अभी तक स्पष्टतः नहीं पढ़ा जा सका है। जो कुछ पढ़ा गया है उस में अपभ्रंश और संस्कृत की वार्ता में कुछ परस्पर विरोध सा पाया जाता है। तथापि उक्त नामों के सम्बंध में कोई मतभेद नहीं है। लेखों में कोई सन् सम्बत् भी नहीं पाया गया, किन्तु लिखावट पर से वे ११ हवी या १२ हवी शताब्दि के अनुमान किये जाते हैं। मेरा तो ख्याल है कि सम्भवतः उक्त लेखों के विजयपाल और उनके पुत्र भुवनपाल या भूमिपाल, तथा हमारे ग्रंथ के विजयपाल (अपभ्रंश विजवाल) और भूपाल एक ही हैं। रही कर्ण (अपभ्रंश कण्ण) नरेन्द्र की बात। सो ये कर्ण वे ही हो सकते हैं जिनका उल्लेख ऊपर के दूसरे शिलालेख में आया है। यदि ज्ञात इतिहास में इन राजाओं को समाविष्ट करने का प्रयत्न किया जाय तो कालिंजर के चन्देल वंश में सम्भवतः हो सकता है। इस वंश में विक्रम संवत् १०९७ के लगभग एक विजयपाल नामक राजा हुआ है। यह प्रतापी कलचुरी नरेश कर्णदेव का समकालीन था। इसके दो पुत्र हुए, देववर्मा और कीर्तिवर्मा। कीर्तिवर्मा ने कर्णदेव को परास्त कर दिया था, ऐसा उसी विजय की स्मृति में लिखे गये प्रबोधचन्द्रोदय नामक संस्कृत नाटक तथा उस काल के कुछ शिलालेखों से ज्ञात होता है। सम्भव है ये कीर्तिवर्मा तथा उपर्युल्लिखित भुवनपाल, भूमिपाल व भूपाल एक ही हो। उस अवस्था में जिस कर्ण की पराजय का उल्लेख दूसरे शिलालेख में पाया जाता है वह कलचुरि कर्णदेव ही ठहरेगा। सम्भव है हमारे ग्रंथकर्ता के भक्त सज्जन इन्हीं राजाओं के मंत्री रहे हो। इन सब राजाओं के राजत्वकाल

पर दृष्टि डालने से इस ग्रंथ के बनने का समय सन् १०६५ ईस्वी के लगभग अनुमान किया जा सकता है। अभी उक्त शिलालेखों की और भी पूरी जांच होने की, तथा उनमें निर्दिष्ट बातों का पूरा पूरा सामञ्जस्य बैठाने की आवश्यकता है। किन्तु अन्य प्रमाणों के अभाव में हम ग्रंथकर्ता को इन्हीं राजाओं के समकालीन मान ले तो हानि नहीं। इस सामञ्जस्य के अनुसार काव्य की रचना के स्थान 'आसाद्वय' नगरी की खोज बुन्देलखण्ड प्रान्त के भीतर की जाने की आवश्यकता है।

ग्रन्थ का विषय

इस ग्रंथ में करकण्ड (अपभ्रंश-करकण्ड) महाराज का चरित्र दश संधियों में वर्णन किया गया है। संक्षेप में यह कथा इस प्रकार है। अंगदेश की चम्पापुरी में धाडीवाहन राजा राज्य करते थे। एकवार वे कुसुमपुरे को गये और वहां पद्मावती नाम की एक युवती को देखकर उसपर मोहित होगये। युवती का सरक्षक एक माली था जिससे बातचीत करने आदि से पता लगा कि वह युवती यथार्थ में कौशाम्बी के राजा वसुपाल की पुत्री थी। जन्म-समय के अपशकुन के कारण पिता ने उसे जमना नदी में बहा दिया था। राजपुत्री जानकर धाडीवाहन ने उसका पाणिग्रहण कर लिया और उसे चम्पापुरी ले आये। कुछ काल पश्चात् वह गर्भवती हुई और उसे यह दोहला उत्पन्न हुआ कि मन्द मन्द बरसात में, मैं नररूप धारणकरके, अपने पति के साथ, एक हाथी पर सवार होकर, नगर का परिभ्रमण करूं। ऐसा ही प्रबन्ध किया गया। किन्तु दुष्ट हाथी राजारानी को लेकर जंगल की ओर भाग निकला। रानी ने समझा बुझा कर राजा को एक वृक्ष की डाली पकड़ कर अपने प्राण बचाने पर राजी कर लिया और आप उस हाथी पर सवार रहकर जंगल में पहुँचीं। वह हाथी एक जलाशय में धुसा। उसी समय रानी ने कूद कर वन में प्रवेश किया। उनके प्रवेश से वह सूखा हुआ वन हरा भरा होगया। इस खबर को सुन कर वनमाली वहा आया और रानी को बहिन मान कर अपने घर लिवा ले गया। कुछ दिनों के बाद ही मालिन को पद्मावती के रूप पर ईर्ष्या उत्पन्न हो गई और किसी बहाने से उसने उसे अपने घर से निकाल दिया। निराश होकर रानी स्मशान भूमि में आई और वहीं उन्हे एक पुत्र उत्पन्न हुआ जिसे एक मातंग [चाण्डाल] उठा कर ले चला। रानी के विरोध करने पर उसने कहा कि वह यथार्थ में एक विद्याधर था। एक मुनि की शाप से मातंग होगया। उस शाप का प्रतीकार मुनि ने इस प्रकार से किया था कि जब करकण्ड का दन्तिपुर के स्मशान में जन्म हो तब उसे बालक को ले जाकर उसका लालन पालन करना चाहिये। बड़ा होने पर जब उसे उस नगर का राज्य मिल जावेगा तब वह मातंग पुनः विद्याधर होजावेगा। उसके इस प्रकार कहने पर तथा बालक का यथोचित रूप से लालन पालन करने की प्रतिज्ञा करने पर रानी ने अपना पुत्र उसे सौंप दिया। उस मातंग ने बालक को अच्छी तरह रक्खा और स्वयं खूब पढ़ाया लिखाया। उस के हाथ में कण्डू (सूखी खुजली) होने से उसका नाम

करकंडु पड़ गया। जब वह युवावस्था को प्राप्त हुआ तब एक दिन दन्तीपुर के राजा का परलोकवास हो गया। उसके कोई पुत्र नहीं था इससे राजमंत्रियों ने यह व्यवस्था की कि एक हाथी को एक भरा घड़ा दिया जावे, और उससे वह जिस व्यक्ति का अभिषेक कर दे वही राजा बना लिया जाय। इस विधान में करकंडु का भाग्य चमक उठा। किन्तु उसे मातंग-पुत्र जानकर मंत्री और नगर-निवासी अपना राजा स्वीकार करने में हिचकिचाये। इसी समय उस मातंग को अपनी विद्याधर-ऋद्धि प्राप्त होगई और उसने सबका समाधान करके करकंडु को राजा बनवा दिया। कुछ समय पश्चात् ही उनका विवाह गिरिनगर की राजकुमारी मदनावली से होगया।

एक बार उनके दरबार में चम्पा के राजा का दूत आया जिसने उनसे चम्पा नरेश का आधिपत्य स्वीकार करने की प्रेरणा की। इससे करकंडु को भारी क्रोध उत्पन्न हुआ। उन्होंने तत्काल ही चम्पा पर चढ़ाई कर दी। घोर युद्ध हुआ, अन्त में पद्मावती ने रणभूमि में उपस्थित होकर पितापुत्र का सम्मेलन करा दिया। धाडीवाहन पुत्ररत्न को पाकर बहुत हर्षित हुए। उन्होंने चम्पा का राजपाट भी उन्हें सौंप, वैराग्य धारण कर लिया।

अपने विस्तीर्ण राज्य को पूरा जमाकर करकंडु ने एक बार मंत्री से पूछा 'हे मंत्री ! क्या कोई ऐसा राजा है जो अभी भी मुझे मस्तक न नमाता हो ? मंत्री ने उत्तर दिया, महाराज ! और तो सब राजे आपकी अधीनता स्वीकार करते हैं परंतु द्रविड देश के चोल, चेर और पाण्ड्य नरेश आपको नहीं मानते। राजा ने उनके पास दूत भेजा जिसको उन्होंने यह कह कर विमुख कर दिया कि हम जिन भगवान् को छोड़ और किसी को भी सिर नहीं झुका सकते। यह उत्तर पाकर करकंडु ने यह प्रण किया कि यदि मैं इन राजाओं के मस्तक-पर अपना पैर न रखू तो सब राजपाट का त्याग कर दूँ। उन्होंने तुरंत ही उनपर चढ़ाई कर दी। मार्ग में वे तेरापुर नगर में पहुँचे। वहाँ के राजा 'शिव' ने आकर उनसे भेंट की और बताया कि वहाँ से पास ही एक पहाड़ी के चढ़ाव पर एक गुफा है, तथा उसी पहाड़ी के ऊपर एक बड़ी भारी वामी है जिसकी पूजा प्रतिदिन एक हाथी किया करता है। यह सुनकर करकंडु शिवराजा के साथ उस पहाड़ी पर गये। उन्होंने गुफा में श्री पार्श्वनाथ भगवान् का दर्शन किया और ऊपर चढ़कर उस वामी को भी देखा। उनके समक्ष ही हाथी ने आकर और पासही के एक तालाव से कमल तोड़कर उस वामी की पूजा की। करकंडु ने यह जानकर कि अवश्य वहाँ कोई देवमूर्ति होगी, उस वामी को खुदवाया। उनका अनुमान यथार्थ निकला। वहाँ पार्श्वनाथ भगवान् की मूर्ति निकली जिसे वे बड़ी भक्ति से उसी गुफा में ले आये।

इस बार करकंडु ने पुरानी प्रतिमा का अच्छी तरह अवलोकन किया। सिंहासन पर उन्हे एक गाँठ सी दिखी जो शोभा को बिगाड़ रही थी। एक पुराने शिल्पकार से पूछने पर उसने कहा कि जब वह गुफा बनाई गई थी तब वहाँ एक जलवाहिनी निकल पड़ी थी।

उसे रोकने के लिये ही वह गांठ दी गई है। यह सुनकर करकंडु को उस जलवाहिनी के दर्शन करने का कौतुक उत्पन्न हुआ और उस शिल्पकार के बहुत रोकने पर भी उन्होंने उस गांठ को तुड़वा डाला। गांठ के टूटते ही वहां एक भयंकर जलप्रवाह निकल पड़ा जिसे रोकना असम्भव हो गया। सारी गुफा जल से भर गई। यह देखकर करकंडु को अपने किये पर पश्चात्ताप होने लगा। निदान एक विद्याधर ने आकर उनका सम्बोधन किया, उस प्रवाह को रोकने का वचन दिया तथा उस गुफा के बनने का इतिहास भी कह सुनाया।

विद्याधर ने कहा कि एक समय दक्षिण विजयार्थ के रथनूपुर नगर में नील और महानील नाम के दो विद्याधर भाई राज्य करते थे, किन्तु शत्रु से परास्त होकर वे वहां से भाग निकले और तेरापुर में आकर रहे। धीरे धीरे उन्होंने वहां राज्य स्थापित कर लिया। एक मुनि के उपदेश से उन्होंने जैनधर्म ग्रहण कर लिया और वह गुफा मंदिर बनवाया। इसी समय दूसरे दो विद्याधर भ्राता लंका की तरफ यात्रा को जा रहे थे। मलयदेश के पृथ्वी पर्वत पर उन्होंने एक रावण के वंशज द्वारा बनवाये हुए जिनमंदिर में एक सुन्दर जिनमूर्ति देखी। उन्होंने विचार किया कि ऐसी ही मूर्ति हम अपने यहां बनवावेगे, इस हेतु वे उस मूर्ति को उठा कर ले चले। तेरापुर पहुंचने पर वे उस मूर्ति को पहाड़ी पर रख कर जिन मंदिर की वन्दना को गये। लौटकर आने पर जब वे उस मूर्ति को उठाने लगे तब वह नहीं उठी। निदान एक मुनि के उपदेश से उन्होंने उसे वही छोड़ा और वैराग्य धारण कर लिया। इनमें से एक भाई तो शुद्ध तपस्या करके स्वर्ग को गया और दूसरा मायाचारी के कारण मर कर हाथी हुआ। स्वर्गवासी भाई अवधिज्ञान से अपने भाई की दुर्गति को जान कर वहां आया और उसे जाति-स्मरण कराया जिसके कारण वह उस वामी की मूर्ति को पूजने लगा। ये समाचार सुनाकर विद्याधर ने करकण्डु को एक और गुफा बनवाने की सलाह दी। करकण्डु ने वहां दो गुफायें और बनवाईं।

इसके पश्चात् एक बड़े दुःख की घटना हुई। एक विद्याधर, हाथी का रूप धार कर, आया और करकंडु को भुलाकर मदनवर्ली को हर ले गया। करकंडु शोक में बहुत ही विह्वल हुए, किन्तु एक पूर्व जन्म के संयोगी विद्याधर के समझाने, तथा पुनः संयोग का आश्वासन देने पर समाधान हुए और आगे बढ़े। वे सिंहल द्वीप पहुंचे और वहां की राज-पुत्री रतिवेगा का पाणिग्रहण किया। उसके साथ जब वे जलमार्ग से लौट रहे थे तब एक भीम-काय मच्छ ने उनकी नौका पर धावा किया। उसे मारने के लिये वे शस्त्र लेकर और मल्ल-गांठ बांध कर समुद्र में कूद पड़े। मच्छ को तो उन्होंने मार डाला, पर वे लौटकर नाव पर न आ सके। उन्हें एक विद्याधरपुत्री हर ले गई। रतिवेगा के शोक का पारावार न रहा। मंत्री झटपट बेड़े को किनारे पर लाया। रतिवेगा ने पूजापाठ प्रारम्भ किया जिससे पिशाचिनी देवी ने प्रकट होकर उसे आश्वासन दिया। रतिवेगा के दिन वही पर धर्म कर्म में बीतने लगे। उधर करकंडु को वह विद्याधरी अपने घर ले गई और अपने पिता की आज्ञा

लेकर उम्मेने उन्हें अपना पति बना लिया। वहा की क्रुद्धि का उपभोग करके अपनी नवल वधू सहित करकण्ड पुनः रतिवेगा से आ मिले। अब उन्होंने चोल, चेर और पाण्ड्य नरेशों की सम्मिलित सेना का मुकाबला किया और उन्हें हराकर अपना प्रण पूरा किया। अपना पैर उनके मस्तकपर रखते समय राजा को उनके मुकटों पर जिन प्रतिमा के दर्शन हुये। यह देखकर राजा को भारी पश्चात्ताप हुआ। उन्होंने उन्हें पुनः राज्य देना चाहा, पर वे स्वाभिमानी द्रविडाधिपति यह कह कर तपस्या को चले गये कि अब हमारे पुत्रपौत्रादि ही आपकी सेवा करेंगे। वहां से लौटते हुए करकण्ड पुनः तेरापुर आये। यहां उसी कुटिल विद्याधर ने पश्चात्ताप पूर्वक मदनावली को लाकर उन्हें सौंप दी। वे फिर चम्पानगरी को लौट आये और वहां राज्य-सुख भोगने लगे।

एक दिन वनमाली ने आकर खबर दी कि नगर के उपवन में शीलगुप्त मुनिराज का शुभागमन हुआ है। राजा ने नगर में भेरी पिटावाई और भक्तिभाव सहित, पुरजनों के साथ, दर्शन को प्रस्थान किया। मार्ग में उन्होंने एक पुत्रशोक से व्याकुल, हा हा कार में मग्न अबला को देखा जिससे उनके चित्त में संसार की अनित्यता, जीवन की असारता आदि भावनाये उठने लगीं। मुनि के पास पहुंच कर उन्होंने धर्मोपदेश श्रवण किया जिससे उनके चित्त में धैर्य उत्पन्न होने लगा। फिर उन्होंने मुनिराज से तीन प्रश्न किये, उनके सुंदर शरीर होने पर भी उनके हाथ में कण्डू क्यों हुई, उनके माता पिता में अतिस्नेह होने पर भी उनका वियोग क्यों हुआ, तथा उनकी प्रिया मदनावली को उस खेचर ने क्यों हरा? मुनिराज ने इन प्रश्नों के उत्तर इस प्रकार दिये। पूर्वजन्म में करकण्ड एक सेठ के यहां धनदत्त नामक ग्वाल थे। एक दिन यह ग्वाल भैंसे चराने गया था। उसे एक सरोवर में बड़ा सुंदर कमल दिखा जिसे उसने तोड़ लिया। तब एक देव ने आकर उससे कहा कि तूने यह बड़े साहस का काम कर डाला। अब तेरी खैर इसमें है कि तू इसे जो त्रिभुवन में बड़ा हो उसे चढा देना, नहीं तो मैं तुझे मार डालूंगा। ग्वाल ने विचारा कि मेरा स्वामी ही सब संसार में बड़ा है, उसकी अच्छे अच्छे मनुष्य सेवा करते हैं। इससे उसे ही यह पुण्य चढाना चाहिये यह विचार कर वह सेठ के सन्मुख उपस्थित हुआ और अपना मन्तव्य प्रकट किया। सेठ ने कहा निश्चयतः मुझ से बड़ा राजा है, इसलिये तू यह फूल राजा को चढा। जब राजा के समीप वह उपस्थित हुआ तब राजा ने मुनिराज को अपने से बड़ा बताकर उसे उनके पास भेजा और मुनिराज ने जिनेन्द्र भगवान् के। अन्ततः उसने उस फूल से भगवान् की पूजा की जिसके फल स्वरूप उसे करकण्ड का उत्तम स्वरूप और अतुल वैभव प्राप्त हुआ, और क्योंकि उसने कीचड़ से लिपटें हुए हाथ से वह कमल चढाया, इससे उसके हाथ में कण्डू हुई।

दूसरे प्रश्न के उत्तर में मुनिराज ने कहा कि पूर्व जन्म में पद्मावती आवस्ती नगर के एक सेठ की स्त्री थी। उसने एक ब्राह्मण युवक के साथ दुराचार किया जिससे उसके पति ने विरक्त होकर तपस्या की और वह मरकर चम्पा का घाड़ीवाहन राजा हुआ। वह ब्राह्मण

मर कर हाथी हुआ । और सेठानी मर कर पुनः स्त्री हुई, उसने पतिवियोग का दुःख भोगा, किन्तु अपनी एक पुत्री के प्रयत्न से अन्त में धर्मध्यान से मरकर वह कौशाम्बी के वसुपाल राजा की पुत्री हुई, अशुभ जन्म के कारण जमना में बहाई गई, पूर्वकर्मानुबंध से धाडीझाहन-द्वारा ध्याही गई, उस हाथी द्वारा हरण की गई और अन्ततः करकण्डु की जननी हुई ।

तीसरे प्रश्न का उत्तर मुनिराज ने इस प्रकार दिया कि पूर्व जन्म में करकण्डु के पास एक सुआ था जिसे वे एक पिंजड़े में बड़े प्यार से रखते थे। एक दिन उस सुए पर एक सर्प ने धावा किया जिससे करकण्डु ने उसकी रक्षा की और उसे नवकार मंत्र दिया। उस सर्प को भी मरते समय नवकार मंत्र का सुयोग मिल गया जिसके प्रभाव से वह एक विद्याधर हुआ और पूर्व वैरानुबन्ध के कारण उसने मदनावली का हरण किया ।

यह वृत्तान्त सुनकर करकण्डु का वैराग्य और भी बढ़ गया और वे अपने पुत्र वसुपाल को राज्य देकर मुनि होगये । उनकी माता पद्मावती भी अर्जिका हो गई और उनकी रानियो ने भी उन्हीं का अनुकरण किया । करकण्डु ने घोर तपस्या करके केवलज्ञान और मोक्ष प्राप्त किया ।

अवान्तर कथाएँ

करकण्डवर्णित की मूल कथा ऊपर कही जा चुकी है । इस कथा के अन्तर्गत नौ और छोटी बड़ी कथाएँ हैं जो करकण्डु की नीति सिखाने तथा मूल कथा की किसी बात को समझाने के लिये कही गई हैं । प्रथम चार कथाएँ दूसरी सन्धि में आई हैं और वे उस मातङ्ग-विद्याधर द्वारा करकण्डु की शिक्षा के लिये कही गई हैं । प्रथम कथा (२, १०-१२) में मंत्र-शक्ति का प्रभाव बताया गया है । एक राजा की पुत्री को एक राक्षस हर ले गया था । बहुत समय तक उसे बचाने का कोई उपाय नहीं निकला । निदान कञ्चौज के एक ब्राह्मण और एक वैश्य, दो पथिकों ने मंत्र शक्ति से उस राक्षस को वश में किया, राजपुत्री की रक्षा की और राजा से भारी सन्मान पाया । दूसरी कथा (२, १३) में अज्ञान से विपत्ति का उदाहरण है । दो मित्र धन कमाने घर से बाहर गये थे । मार्ग में एक राक्षस ने उन्हें धर पकड़ा । उनकी बहुत दुर्गति हुई होती किन्तु उसी मार्ग में एक ज्ञानी पुरुष आ निकला जिसने दया कर के उन्हें उस राक्षस के हाथ से बचाया । तीसरी कथा (२, १४-१५) में नीच संगति का कुपरिणाम समझाया गया है । एक होशियार सेठ था । राजा ने उससे कहा कि यदि तुम एक गाथा ऐसी पढ़ दो जिसमें ओंठ न मिलें तो मैं तुम्हें एक जागीर दे डालूँ । सेठ ने एक ऐसी गाथा पढ़ दी । राजा को बड़े संताप के साथ अपना बचन पूरा करना पड़ा । उस सेठ की एक चेटी से प्रीति होगई । चेटी ने एक बार राजा के मोर का मांस खाने की लालसा प्रकट की । सेठ ने राजा का मोर पकड़कर तो छिपे दिया और किसी दूसरे प्राणी का मांस लाकर उस चेटी को खिला दिया ! फिर राजा के प्यारे मोर की तलाश हुई । उस पर इनाम बोला गया । तब उस चेटी ने सेठ का सब हाल राजा को कह सुनाया । राजा ने

तत्क्षण सेठ को फांसी का हुकम सुना दिया। किन्तु उस होशियार सेठ ने राजा का मोर ला उपस्थित किया और इस प्रकार उस नीच चेटी और क्षुद्र राजा से अपना पिंड छुड़ाया। चौथी कथा (२, १५-१८) में, इसके विपरीत, उच्च संगति का सुफल बताया गया है। एक बार एक राजा शिकार के लिये वन में गया था। भटकते भटकते उसे खूब भूख-प्यास लग आई, पर पास में कुछ न था। निदान उसकी भेंट एक बनिये से होगई जिसने उसे तीन फल खिलाये और पानी पिलाया। राजधानी को लौटकर राजा ने उस बनिये का बड़ा सन्मान किया, उसे अपना मंत्री बना लिया। बनिये की प्रीति एक वेश्या से थी। एकवार उसने राजकुमार को कहीं छिपा दिया, और उसके आभूषण लेजाकर उस वेश्या को दे दिये, और कहा कि इन्हे मैं राजकुमार को मार कर लाया हूं। वेश्या ने अपने प्रेमी के हित की अभिलाषा से कहा, यह बात मुझसे कहीं सो कहीं, और किसी से नहीं कहना। निदान राजकुमार की खोजबीन हुई और किसी ने राजा को यह खबर दे दी कि मंत्री ने उसके प्राण हरण किये हैं। इस पर राजा ने उस मंत्री को बुलाकर कहा-मैं प्रसन्न हुआ। आज तुम्हारे खिलाये हुए उन तीन फलों में से एक का ऋण चुक गया। अब दो फलों का ऋण और बाकी रहा। राजा के ये वचन सुनकर मंत्री ने राजकुमार को ला उपस्थित किया और वे पुनः बड़े प्रेम से रहने लगे।

उपर्युक्त चारों कथाएँ, जान पड़ता है, कवि ने अपने समय की प्रचलित, लोकप्रिय किस्से कहानियों में से ली हैं। या सम्भव है वे स्वयं कवि की सृष्टि का परिणाम ही हों।

पांचवी कथा कुछ बड़ी है। वह पूरी छठवी सन्धि में समाप्त हुई है। इसे तेरापुर में एक विद्याधर ने मदनावली के हरण से विह्वल करकंड को यह समझाने के लिये सुनाई थी कि पति-पत्नी के निराशजनक वियोग के पश्चात् भी उनका पुनः संयोग हो जाता है। नरवाहनदत्त वत्सदेश का राजा था। एकवार उसकी रानी मदनमञ्जुषा को एक विद्याधर हर ले गया। शोक से विह्वल होकर राजा ने आत्मघात करने की ठान ली और वह पास ही के वन में गया। वहाँ उसकी भेंट एक विद्याधरी से हुई जिसका प्रेमी विद्याधर एक ऋषिकन्या के शाप से सुआ बन गया था। उस ऋषिकन्या ने दयालु होकर यह भी बतला दिया था कि जब नरवाहनदत्त का विवाह रतिविभ्रमा नामकी विद्याधरपुत्री से हो जायगा तब वह पुनः विद्याधर रूप पा जावेगा। यह सुनकर नरवाहन बड़े विस्मय में पड़ गये। इतने में ही वहाँ एक और विद्याधरी आई जो रतिविभ्रमा का चित्रपट लिये थी। उसने कहा कि रतिविभ्रमा ने अपने पिता द्वारा हरकर लाई हुई एक स्त्री से नरवाहनदत्त का नाम सुना है तभी से वह उनके लिये छटपटा रही है। फिर वह विद्याधरी नरवाहन को विजयार्ध पर्वत पर ले गई। वहाँ नरवाहन ने अपनी हरी गई परनी को भी पा लिया और रतिविभ्रमा तथा उसकी अनेक सखी सहेलियों के साथ विवाह कर लिया। फिर धीरे धीरे वे समस्त विद्याधरों के अधिपति बन गये।

नरवाहनदत्त की कथा संस्कृत साहित्य में प्रसिद्ध है। सोमदेवकृत कथासरित्सागर, क्षेमेन्द्रकृत बृहत्कथामञ्जरी और बुद्धस्वामिकृत बृहत्कथा-श्लोकसंग्रह में यही कथा बड़े विस्तार से पाई जाती है। इसी कथा को सबसे पहले गुणाढ्य कवि ने पैंशाची भाषा में अपनी बृहत्कथा में रचा था। यह पैंशाची भाषा की बृहत्कथा अब नहीं मिलती। सम्भव है हमारे कवि के समय तक वह बृहत्कथा लुप्त न हुई हो और उसी के आधार पर उन्होंने अपनी कथा लिखी हो, क्योंकि उपर्युक्त प्राप्य ग्रंथों की कथा से करकण्डचरित में लिखी गई कथा में कुछ भेद पड़ता है। इस कथा में मदोन्मत्त मदनामर विद्याधर के, एक ऋषिकन्या के शाप से, सुधा बन जान की जो वार्ता कही गई है उससे हमें बाण कवि कृत कादम्बरी में महाश्वेता की कथा का स्मरण आये बिना नहीं रहता। बाण ने भी अपनी कथा बृहत्कथा के आधार पर ही लिखी थी।

नरवाहनदत्त की कथा के अन्तर्गत ही हमारी छठवीं अवान्तर कथा है [६, ४-७] जिस के द्वारा अपने पिता का मृत्यु के शोक से व्याकुल नरवाहनदत्त का एक मुनिराज ने सम्बोधन किया है। माधव और मधुसूदन भाई भाई थे, पर उनमें बड़ा वैर था। दिनों के फेर से माधव यहां तक दरिद्री हो गया कि उसे भोजन-वस्त्र का भी कष्ट होने लगा। माधव की स्त्री ने उसे मधुसूदन का आश्रय लेने की सलाह दी। पहले तो माधव ने अपने स्वाभिमान का ख्याल करके इन्कार कर दिया किन्तु पीछे स्त्री के समझाने पर और अपनी दुर्दशा से विह्वल होकर वह मान गया। मधुसूदन ने उनका बड़ा आदर सत्कार किया और उन्हें प्रेम से रक्खा, किन्तु माधव के हृदय की ईर्ष्या शान्त न हुई। एक दिन वह घर से निकल भागा और प्रयाग में जाकर उसने यह निदान बांध कर, अनशन द्वारा, अपना प्राणान्त कर डाला कि मर कर मैं मधुसूदन के यहाँ पुत्र होऊँ और फिर उसका प्रेम बढ़ाकर मर जाऊँ जिससे उसे घोर क्लेश हो। हुआ भी ऐसा ही। मधुसूदन पुत्रशोक में मरने को तत्पर हो गया तब उसे एक विद्याधर ने माधव के पूर्वभव का हाल सुनाकर उसके चित्त को शान्त किया। इस प्रकार ये पितापुत्रादि सम्बंध सब निदान के कारण हैं इनमें हर्ष या शोक नहीं मानना चाहिये।

सातवीं अवान्तर कथा (७, १-४) शुभ शकुन की है जिसे विद्याधर ने करकण्ड को सुनाई थी। एक दरिद्री ब्राह्मण को मार्ग में एक मुनि के दर्शन हुए जिससे वह खुशी के मारे नाचने लगा। एक क्षत्रिय कुमार घोड़े पर सवार वहां से निकला और उस ब्राह्मण को नाचते देख उसने हाल पूछा। ब्राह्मण ने कहा मुझे वन में मुनि-दर्शन का शुभ शकुन हुआ है जिसके फल स्वरूप मुझे राज्य मिलेगा। क्षत्रिय कुमार ने ब्राह्मण से कह सुन कर उस शकुन का फल आप ले लिया और बदले में अपना घोड़ा और आभूषण दे डाले। ब्राह्मण चला गया और क्षत्रिय कुमार ने वन में प्रवेश किया। वहां सुदर्शना देवी, स्त्री का रूप धर के, साथ हो गईं। उन्होंने एक अन्धकूप देखा जिसमें एक सांप और मेंढक लड़ रहे थे। युवक ने अपनी देह से एक मांस का टुकड़ा काटकर उनके

बीच डाल दिया। उसके साहस से प्रसन्न होकर वे दोनों भी मनुष्य का रूप धारण कर उसके साथ होगये। एक राजा ने उन्हे देखा और वह उस स्त्री के रूप पर मोहित हो गया। उसने युवक को एक कुएँ में ढकेल दिया, और उस स्त्री से प्रेम करना चाहा। इतने में ही उसे एक सर्प ने डस लिया और वह मर गया। स्त्री ने उस युवक को कुएँ से निकाला और पश्चात् उसका मृत राजा के स्थान पर राज्याभिषेक होगया। सुदर्शना देवी शकुन का यह फल देकर चली गई।

आठवीं अवान्तर कथा अरिदमन की है, जिसे पद्मावती देवी ने करकंड के समुद्र में विद्याधरी द्वारा हरण किये जाने के शोक से व्याकुल रतिवेगा को सुनाया था (८, १-१६)। अरिदमन उज्जैन का राजा था। एक विद्याधर ने सुआ का रूप धरकर अपने को एक ग्वाल द्वारा उस राजा के हाथ विकवा दिया। सुआ ने राजा को बताया कि उसके मंत्री के पास एक बड़ा सुंदर और प्रतापी घोड़ा है। राजा ने मंत्री से इसे प्राप्त किया और सुआ सहित उसपर सवार हुआ। एक चाबुक मारी कि घोड़ा उड़कर समुद्रपार एक द्वीप पर जा पहुँचा। वहाँ राजा ने बहुतसी कन्याओं को जलक्रीड़ा करते हुए देखा और उनमें प्रधान रत्नलेखा से उसने विवाह कर लिया। एक दिन रत्नलेखा ने कहा कि मैं आपका पितृगृह देखना चाहती हूँ। तब राजा ने एक नौका निर्माण कराई और राजा-रानी, सुआ और घोड़ा सहित, उस पर बैठ कर चल दिये। विपरीत वायु के कारण नाव एक उजाड़ द्वीप पर जा पहुँची। वहाँ उन्हे रात-बसेरा करना पड़ा। रात्रि को ही नाव को कोई चुरा ले गया। तब सुए की सलाह से राजा ने लकड़ी काट और उन्हे बांधकर एक डोंगी बनाई और वे चारों उसपर बैठकर चले। समुद्र की लहरों से डोंगी के बन्धन टूट गये और वे चारों बिछुड़ गये। सुआ उड़ गया, घोड़ा कहीं गया, राजा कोकन पहुँचे और रानी खंबायत वन्दर पर पहुँची। वहाँ उसे एक कुट्टिनी के यहाँ आश्रय मिला। उसने यह प्रण किया कि जो कोई मुझे सार-पासे खेलने में हरा देगा उससे ही मैं प्रेम करूँगी। किन्तु उससे कोई भी पुरुष नहीं जीत पाया। एक दिन वह सुआ उड़कर उसके घर आगया और उनकी पहिचान हो गई। उसकी दूतक्रीड़ा की कीर्ति चारों ओर फैल गई। कोकन में अरिदमन ने भी समाचार सुने। वे आये। खेल हुआ और उन्होंने रत्नलेखा को हरा दिया। रत्नलेखा बहुत व्याकुल हुई, किन्तु इसी क्षण उनकी परस्पर पहचान हो गई और वे मिलकर बहुत खुशी हुए। एक दिन एक ठकू वहाँ घोड़े बेचने लाया। उनमें अरिदमन ने अपना घोड़ा पहचान कर खरीद लिया। इस प्रकार वे सब बिछुड़े प्रेमी एक बार फिर मिलकर अपने घर आनन्द से आगये।

इस कथा के प्रारम्भ में जो सुए की कहानी है वह एक प्रकार से स्वतंत्र ही है (८, ३-८)। एक विद्याधर सुए का रूप धर कर उज्जैन के पास पर्वत पर रहता था। उसने राजा के मंत्री की घोड़ी को पर्वतपर चरते व उसे गर्भवती होती हुई देखा था। एक दिन उसने एक ग्वाल से कहा कि मुझे ले चल और पाँच सौ सुवर्ण मुद्राओं में राजा को बेच दे।

ग्वाल उसे लेकर उज्जैनी में आया। नगर के मार्ग में एक और बात देखने में आई। एक वेश्या एक सेठ को पकड़े पकड़े फिरती थी और कहती थी कि मैंने तुम्हारे जेठे लड़के को स्वप्न में अपनी लड़की के साथ देखा है, इस लिये तुम मुझे धन दो। सेठ वेचारा बड़ी विपत्ति में पड़ा था। सब लोग तमाशा देख रहे थे, पर किसी कि कुछ अल्लु काम नहीं करती थी कि क्या किया जावे। निदान सुण ने इस झगड़े का निपटारा किया। उसने सेठ से धन मंगाया। और एक दर्पण में उसकी छाया डालकर कुट्टिनी से कहा, ले बहिन, तेरा धन लेले। कुट्टिनी ने कहा, रे नगोड़े सुण ! कहीं दर्पण का प्रतिबिम्ब भी लिया जा सकता है ? सुण ने तुरंत उत्तर दिया, कहीं स्वप्न की बात प्रत्यक्ष हुई है ? इस प्रकार सेठ को उस झगड़ से छुड़ाकर यह सुआ राज दरबार में पहुंचा। उसने पांव उठाकर राजा को आशीर्वाद दिया और अपनी यह कपटकहानी सुनाई कि हम पांच सो सुण एक सेमर के झाड़ में रहते थे। एक बार एक भीलों के समूह ने आकर हम सब को जाल में फंसा लिया। तब मैंने अपने सब साथियों को यह सलाह दी कि मृतवत् होकर पड़ जावो। उनके ऐसाही करने पर भीलों ने उन्हें मरा जानकर अपना फेदा हटा लिया और सब सुण उड़ गये। मैं उड़कर एक तपस्वियों के वाड़े में पहुंचा और वहां मैंने सब शास्त्रपुराण सीखे।

इस कथा को पढ़कर भी बाण-कृत कादम्बरी के सुण का ध्यान आता है, जो ऐसा ही विद्वान् था और जिसे एक चाण्डाल कन्या, उज्जैनी में ही, राजा शूद्रक के दरबार में लाई थी। वही सेमर का झाड़, वही भीलों का जत्था, वही सुओं पर आपत्ति और इस सुण का तापसो के वाड़े में पहुंचने की वार्ता, दोनों में विद्यमान है। यह कथा भी कथासरित्सागर में है और बृहत्कथा में भी रही होगी। किन्तु हमारी कथा में सुण के बचने का उपाय भिन्न है। इस उपाय में वह हितोपदेश की काक और हरिण वाली कहानी से समानता रखती है। लिखते समय सम्भवतः कवि के ध्यान में उक्त दोनों कथाओं का सम्मिश्रण होगया है।

अन्तिम अवान्तर कथा मुनिराज ने करकंड की माता पद्मावती को यह बतलाने के लिये सुनाई है कि भवांतर में स्मिलिंग का परिवर्तन भी हो सकता है। [१०, १८-२२] उज्जैन के राजा की सुमित्रा नाम की पुत्री थी। उसने उपवास के फल से मर कर एक ब्राह्मण के घर में लड़के का जन्म पाया, किन्तु पिता की मृत्यु उसके गर्भकाल में ही होगई। विधवा स्त्रियों के छोटे लड़के अक्सर बड़े नटखटी हो जाते हैं। ऐसा यह भी हुआ। एक बार अपनी माता से लड़कर वह घर से भाग गया और वन में एक पुरानी मढिया में रात-बसेरा किया। वहां रात्रि को विद्याधरियाँ आईं जिनमें से एक का चीर उसने उड़ा दिया। उसे लेकर वह घर आया। माता ने उसे एक सेठ को बेच दिया और सेठ ने उसे राजा को भेंट किया। राजा को उसके जोड़ मिलाने की अभिलाषा हुई और अन्त में उसी ब्राह्मण पुत्र को यह काम सौंपा गया। इस बार वह एक डंडा लेकर वन में गया और एक राक्षसी को वश में कर लाया। उससे उसके जोड़ का कपड़ा लेकर उसने राजा को दिया। राजा की

उस पर प्रसन्नता बढ़ गई। यह बात मंत्री को सहन न हुई। उसने रानी को उभाड़ा और उस ब्राह्मण के प्राण लेने की दृष्टि से कहीं शेरनी का दूध और कहीं बोलता हुआ पानी लाने के लिये उसे भिजवाया। पर राक्षसी की सहायता से ब्राह्मण ने सब कुछ ला दिखाया। निदान राजा को मंत्री का कपटजाल ज्ञात होगया। उसने उसे मंत्री-पद से निकाल दिया और उस ब्राह्मण को मंत्री बनाया। अन्त में उस ब्राह्मण ने वैराग्य धारण कर लिया, और अगले भव में वह अर्जुन हुआ। इस प्रकार उपवास के प्रभाव से सुमित्रा अर्जुन होगई।

इस कथा को कवि ने कोई परियों की कहानियों में से लिया है। यही कथा और परिवर्धित रूप में भावचन्द्र सूरि के शान्तिनाथ चरित में भी पाई जाती है।

ये नौ अवान्तर कथाएँ करकण्डचरित के लगभग चौथाई भाग में आई हैं।

कथा के नायक

इस ग्रंथ में यह बतलाया गया है कि पञ्च-कल्याण-विधान के प्रभाव से किस प्रकार एक म्वाला अगले भव में राज्य-सुख को पाकर मोक्षगामी हुआ। इस ग्रंथ के कथानायक का स्थान बड़ा अद्वितीय है। वे दिगम्बर सम्प्रदाय में ही नहीं, श्वेताम्बर सम्प्रदाय में भी माने गये हैं। यही नहीं, किन्तु बौद्धों ने भी उन्हें अपना एक महात्मा माना है। बौद्धों के जातक साहित्य में वे करण्डू या करकंडू के नाम से प्रसिद्ध हैं। उन्हें वे प्रत्येकबुद्ध मानते हैं। प्रत्येकबुद्ध उन्हें कहते हैं जो स्वयं केवलज्ञान प्राप्त कर लें, किन्तु बिना धर्मोपदेश किये ही, शरीरान्त कर, मोक्ष चले जावे। इस प्रकार के चार प्रत्येकबुद्ध बौद्धों ने माने हैं, करण्डू, नगार्ह, नमि और दुर्मुख, और इन चारों की कथाएँ पाली साहित्य में पाई जाती हैं। किन्तु बौद्धों की करकण्डू-कथा और वर्तमान कथा में उनके जन्मस्थान व मातापिता के नाम तथा स्वयंबुद्धत्व के अतिरिक्त और कोई साम्य नहीं है। श्वेताम्बर सम्प्रदाय में भी वे चारों प्रत्येकबुद्ध माने गये हैं और उनकी कथाओं पर बहुतसा साहित्य निर्माण हुआ है। उनका सब से पुराना उल्लेख उत्तराध्ययन सूत्र में है, और, कथाएँ उसकी टीकाओं में पाई जाती हैं। इन कथाओं से वर्तमान ग्रंथ की मूल कथा का बहुत कुछ साम्य है, केवल उन कथाओं में करकण्डू की दक्षिण विजययात्रा का हाल नहीं पाया जाता। छोटी मोटी बातों में कई जगह भेद भी है। उदाहरणार्थ, जब हाथी राजा दधिवाहन और रानी पद्मावती को लिये भागा जा रहा था तब, देवेन्द्र कृत श्वेताम्बर कथा के अनुसार, राजारानी दोनों ने यह निश्चय किया था कि वे एक वृक्ष की डाली पकड़कर बच जावेगे। किन्तु जब अवसर आया तब राजा तो डाल पकड़ सके, पर रानी स्वभावतः इस काम में फुर्ती न दिखा सकी, और हाथी की पीठ पर ही रह गई। किन्तु हमारे ग्रंथ में कहा गया है कि रानी के समझाने पर राजा अपनी गर्भवती प्रिय स्त्री को भाग्य के भरोसे छोड़कर केवल अपने प्राण बचाने पर राजी होगया। यह सच्चे धीरोदत्त नायक का लक्षण नहीं है। भेरा ख्याल है कि कनकामर ने अपना ग्रंथ

पहले लिखा है और श्वेताम्बर कथाकारों ने पीछे । यदि कनकामर को उपर्युक्त वर्णन ज्ञात होता तो वे निश्चय उसे ही स्वीकार करते । श्वेताम्बर कथा में पद्मावती एक मुनि की सहायता से दन्तीपुर में पहुँची थी, वहाँ वह एक अर्जिकाश्रम में रही, उसने गुप्त रूप से पुत्र प्रसव किया और उसे श्मशान में जा डाला जहाँ एक चांडाल ने उसकी रक्षा की । कनकामर के वर्णन में, पद्मावती को वन से माली अपने घर ले गया था । वहाँ से निकाली जाकर उसने श्मशान में ही प्रसव किया था । पुनः, श्वेताम्बर कथा में करकण्ड के बाटधानक निवासी चांडालों को ब्राह्मण बनाने तथा एक अपने प्यारे सांड की वृद्धावस्था देखकर वैराग्य धारण करने का उल्लेख है जो कनकामर के वर्णन में नहीं है । पाली जातक में एक वृक्ष की दुरवस्था देखकर करण्ड को वैराग्य हुआ कहा गया है । कनकामर के अनुसार उन्हें एक पुत्रवियोग से विह्वल स्त्री को देखकर वैराग्य हुआ ।

दिग्म्बर साहित्य में उपर्युक्त चारों प्रत्येकबुद्धों का उल्लेख तो मुझे अभी तक देखने को नहीं मिला और न ऐसा ही कहीं पढ़ा जहाँ करकण्ड को ही स्पष्टतः प्रत्येकबुद्ध कहा हो । पर प्रत्येकबुद्धों की महिमा के कुछ उल्लेख अवश्य देखने में आये हैं । उदाहरणार्थ, जयसेनकृत प्रतिष्ठापाठ में उन 'महात्माओं को अर्घ्य चढ़ाया गया है जो अन्योपदेश के बिना ही संयम की उच्च कोटि को पहुँच जाते हैं, और प्रत्येकबुद्ध-ऋद्धि को प्राप्त कर लेते हैं । उनका थोड़ा सा स्मरण करने से भी पापों का नाश होता है' (प्र पा. ६७२) । एक संस्कृत सुकुमाल चरित में कहा गया है कि अंगपूर्वप्रकीर्णको की रचना गणधर, श्रुतकेवली प्रत्येकबुद्ध योगीन्द्रों ने की थी । कनकामर ने भी करकण्ड को कही प्रत्येकबुद्ध की संज्ञा नहीं दी । यह कथा दिग्म्बर साहित्य में मुझे श्रीचन्द्र-कृत कथाकोप, रामचन्द्र-मुमुक्षु-कृत पुण्याश्रवकथाकोप और नेमिदत्त-कृत आराधना-कथाकोप में भी देखने मिली है । वहाँ भी मेरी दृष्टि में प्रत्येकबुद्ध का उल्लेख नहीं आया । इस विषय का संस्कृत में एक पूरा ग्रंथ मेरे देखने में आया है । वह है करकण्ड चरित्र जिसे शुभचन्द्र ने सकल-कीर्ति की सहायता से संवत् १६११ में रचा था । यह ग्रंथ संस्कृत पद्य में है और पन्द्रह सर्गों में समाप्त हुआ है । कर्ता ने उसे ऐसे वचनों से प्रारम्भ और समाप्त किया है जिनसे जान पड़ता है कि वे एक स्वतंत्र ग्रंथ रचने का दावा करते हैं । पर मैंने इस ग्रंथ का कनकामर के ग्रंथ से मिलान किया तो विदित हुआ कि वह इसका अनुवाद मात्र है । मूल कथा तो पूरी वैसी की वैसी है ही, अवान्तर कथाएँ भी वहाँ ज्यों की त्यों विद्यमान हैं । कर्ता ने सिद्धसेन समन्तभद्रादि का स्मरण तो अवश्य किया पर जिसके काव्य को साम्हने रखकर वे कीर्ति के ग्राहक बने उसका कहीं कुछ उल्लेख करने में न जाने क्यों लज्जा गये ? इस ग्रंथ में भी प्रत्येकबुद्ध का उल्लेख देखने में नहीं आया । रैधू, जिनेन्द्रभूषण भट्टारक और श्रीदत्त पण्डित कृत करकण्डचरितों का भी उल्लेख भंडारों की सूचियों में पाया जाता है ।

इस बात की खोज करने की आवश्यकता है कि दिगम्बर जैनियों ने उपर्युक्त चार प्रत्येक बुद्ध माने हैं या नहीं, तथा बौद्धों और श्वेताम्बरों, दोनों ने उन्हें ठीक उसी प्रकार कब और ज़्यादा मान लिये ।

करकण्डु की इस अपूर्व मानता परसे मुझे उनके समय के सम्बन्ध में कुछ अनुमान होता है । बौद्ध उन्हें महात्मा बुद्ध से पूर्व हुए स्वीकार करते हैं, और जैन उन्हें भगवान् पार्श्वनाथ के तीर्थ में अर्थात् महावीर स्वामी से पूर्व हुए मानते हैं । जिस महात्मा के सम्बन्ध में दो तीन भिन्न भिन्न धार्मिक सम्प्रदायों में समान आस्था हो उसे यह समझना आवश्यक है कि वह उन साम्प्रदायिक भेदों के उत्पन्न होने से पूर्व ही हुए होंगे । अतः करकण्डु महाराज को हम यदि पार्श्वनाथ के तीर्थ में अर्थात् लगभग ईस्वी पूर्व ८०० से ५०० के बीच हुए मान ले तो अयुक्तिसंगत न होगा ।

तेरापुर और वहां के लयन [गुफाएँ]

ग्रंथ की चोथी और पाचवी सन्धियों में करकण्डु महाराज के तेरापुर पहुँचने, वहां की पहाड़ी में एक गुफा और उसमें विराजमान पार्श्वनाथ भगवान् का दर्शन करने, गुफा में एक जलवाहिनी प्रकट कराने, तथा वहां तीन और गुफाओं के बनवाने का विशद वर्णन है । यदि कनकामर का वर्णन सच है तो ये गुफाएँ आज भी किसी न किसी रूप में वर्तमान होना चाहिये ? पर उनका पता लगाने से पूर्व तेरापुर कहां था इसका निश्चय होना चाहिये । करकण्डु अंगदेश की चम्पापुरी से चोल, चेरादि दक्षिण के राज्यों की तरफ जा रहे थे तभी उन्हें तेरापुर मिला था । अतः दक्षिणापथ में ही उसे होना चाहिये । खोज करने से हैदराबाद राज्य के उस्मानाबाद जिले में एक 'तेर' नामका स्थान मिला है । यह उस्मानाबाद शहर, जिसका अभी कुछ ही पूर्व धाराशिव नाम था, से बारह मील उत्तर पूर्व की ओर है । वहां अब चौदह वाडियां (छोटे छोटे ग्राम) बसे हुए हैं । इसी 'तेर' को डाक्टर फ्रीट ने इतिहास प्रसिद्ध, प्राचीन तगरपुर ठहराया है । मेरा अनुमान है कि यही कनकामर कवि का तेरापुर है । कवि के दिये हुए वर्णन और इस स्थान की परिस्थिति के सूक्ष्म मिलान से इस अनुमान में कोई सन्देह नहीं रहता । कनकामर के अनुसार करकण्डु तेरापुर से दक्षिण की ओर जाकर ठहरे थे । वहां से कुछ दूर पश्चिम की ओर एक पहाड़ी के चढ़ाव पर उन्हें वह गुफा मिली । वही एक तालाव के होने का भी उल्लेख है । आज भी ये सब बातें उसी प्रकार विद्यमान हैं । तेर के पास पहाड़ी भी है । उसकी बाजू में गुफायें भी हैं । एक तालाव भी मौजूद है । इस तालाव में कमल भी होते थे जो कुछ वर्षों से नष्ट होगये हैं । अब वहां की गुफाओं का वर्णन देखिये । करकण्डु ने जिस गुफा के दर्शन किये उसे कवि ने 'सहस्रखंभलयन' कहा है । कविता में सहस्र का अर्थ साधारणतः अनेक, बहुत से जिनकी संख्या बिना सावधानी से गिने न जानी जा सके, लेना चाहिये । वर्तमान प्रधान गुफा बड़ी विशाल है । इसका वरामदा

७८ फुट लम्बा और १०१ फुट चौड़ा है जिसमें पुराने ७-८ खंभे रहे होंगे । एक बाजू में कुण्ड वाला कमरा है जिसमें दो खंभे हैं । पांच दरवाजे भीतर शाला में जाने के लिये हैं । यह शाला ८५ फुट लम्बी और लगभग उतनी ही चौड़ी चौकोर आकार की है । यहाँ ३५ खंभे दोहरे चौकोर आकार में हैं, १२ भीतरी चौकोर में और २० बाहरी । इस बृहत् शाला की प्रत्येक बाजू में आठ आठ कमरे हैं जो प्रत्येक ९ फुट चौकोर हैं । फिर गर्भगृह कोई २० फुट लम्बा और १५ फुट चौड़ा है । यहाँ पांच फुट की पार्श्वनाथ भगवान् की काले पाषाण की पद्मासन मूर्ति विराजमान है । इस गुफा को यदि कवि सहस्रखंभ पढ़े तो कोई बड़ आश्चर्य की बात नहीं है ।

कवि ने गुफा के भीतर एक जलवाहिनी प्रकट होने का वर्णन किया है । जब करकण्डु ने गुफा की मूर्ति के दर्शन किये तो सिंहासन पर उठे एक गांठ दिखी । उस गांठ को उठाने लड़वाई और वहाँ से एक भारी जल का फव्वारा निकल पड़ा । गुफा के भीतर अब भी जलकुंड है । जिस कमरे में जलकुंड है वह १७ फुट लम्बा और १२ फुट चौड़ा है । इसी कमरे में एक सप्तफणी नाग सहित पार्श्वनाथ भगवान् की प्रतिमा है । दो पाषाण और भी हैं जिनपर भी जिनप्रतिमाएँ खुदी हैं । कमरे के भूतल में दो छिद्र भी हैं जिनका सम्बन्ध कुंड से है । जान पड़ता है, करकण्डु के समय में यही गर्भगृह था । वर्तमान गर्भगृह में जो मूर्ति है सम्भवतः वही करकण्डु को पहाड़ी के ऊपर वामी में गड़ी हुई मिली थी । बड़ी शाला की बाजू के एक कमरे में भी जमीन में एक छिद्र है जो सदैव पानी से भरा रहता है । इससे कनकामर द्वारा वर्णित जलवाहिनी के प्रकट होने की बात भी सत्य प्रतीत होती है ।

कवि ने कहा है कि जलवाहिनी प्रकट कराने से पूर्व करकण्डु ने एक लयन चिनवाई और फिर विद्याधर के कहने से दो और लयन बनवाई । मैंने लयन चिनवाने का तात्पर्य मूल के प्रसङ्गानुसार 'पुरानी लयन की मरम्मत करवाई' ऐसा लिया है । किन्तु यह भी सम्भव है कि जलवाहिनी से समस्त गुफा के नष्ट होजाने के भय से करकण्डु ने पट्टे भी एक नई ही गुफा निर्माण कराई हो और दो फिर पश्चात् । इस प्रकार पुरानी गुफा सहित चार गुफाएँ हुई । ये ही चार गुफाएँ पहाड़ी के इस भाग में आजतक विद्यमान हैं । यदि करकण्डु द्वारा बनवाई दो ही नई गुफाई मानी जावें तो तीसरी गुफा किसी ने और पीछे बनवाई होगी । इन सब गुफाओं में जहाँ प्रतिमाएँ हैं वहाँ अधिकतः पार्श्वनाथ भगवान् की ही हैं, महावीर भगवान् की तो एक भी प्रतिमा नहीं है । इससे भी इस संस्थान के पार्श्वनाथ भगवान् के तीर्थ में निर्माण किये जाने की बात पुष्ट होती है ।

इस प्रकार सिद्ध होता है कि कनकामर द्वारा उल्लिखित तेरापुर यही 'तेर' है तथा करकण्डु की निर्माण कराई हुई गुफाएँ वर्तमान गुफाएँ ही हैं । इनके समीप जो धाराशिव नाम का नगर बसा है, सम्भवतः उसका नाम इसी जलधारा के कारण पड़ा । करकण्डु ने

तेरापुर के राजा का नाम शिव सुना था। शुभचन्द्र ने तेरापुर के दो भिन्न 'धारा' और 'शिव' नामधारियों का उल्लेख किया है। यह भी सम्भव है कि वहां कोई शिव का मंदिर बनने से वह नाम पड़ा। मल गुफा के साम्हने जो आजकल शिव का मंदिर है वह बहुत प्राचीन नहीं है।

पहली गुफा किसने बनवाई ?

अब प्रश्न यह उपस्थित होता है कि जिस प्राचीन गुफा को करकण्डु ने तेरापुर में बनी पाई वह किस ने बनवाई होगी। यह प्रश्न करकण्डु को भी उपस्थित हुआ था और उन्हे एक विद्याधर ने इसका उत्तर दिया था। सौभाग्य से कनकामर ने उस का वर्णन अपने ग्रंथ में किया है। विद्याधर ने करकण्डु से कहा था कि दक्षिण विजयार्ध में नील और महानील नामके दो विद्याधर भ्राता राज्य करते थे। शत्रुओं से पराजित होकर वे वहां से भागे और तेरापुर आये। यहां उन्होंने धीरे धीरे एक राज्य स्थापित कर लिया। एक मुनि ने उन्हे जैन धर्म का उपदेश दिया और उन्होंने फिर वह गुफा-मंदिर बनवाया। है तो यह पौराणिक कथा, किन्तु खोज करने से इसमें कुछ ऐतिहासिक तथ्य प्रतीत होता है। आठवीं शताब्दि और उसके पश्चात् के कई शिलालेखों में एक शिलाहार नाम के राजवंश का उल्लेख मिलता है। इनकी तीन शाखाओं ने क्रमशः उत्तर कोकण, दक्षिण कोकण तथा कोल्हापुर के आसपास राज्य किया। तीनों शाखाओं के राजाओं ने अपने शिलालेखों में अपने को 'जीमूतवाहन विद्याधर के वंशज' तथा 'तगरपुर के अधीश्वर' कहा है। इससे विदित होता है कि उनके पूर्वजों ने कभी तगरपुर में राज्य किया होगा। तगरपुर वही 'तेर' व कनकामर का तेरापुर सिद्ध हो चुका है। अतएव शिलाहार वंश के सम्बन्ध की उक्त दो बातों पर से ऐसा प्रतीत होता है कि यह वंश सम्भवतः कनकामर द्वारा काथित नील महानील से ही चला। कथासरित्सागर में वर्णन है कि जीमूतवाहन विद्याधरों का राजा था। उसने एक बार अपने दान और त्याग की बड़ी प्रशंसा की इसी से वह पद्भ्रष्ट हो गया। वहीं पर दक्षिण विजयार्ध या वेद्यर्ध का भी वर्णन है, और बताया गया है कि हिमाचल पर्वत की दो श्रेणियां हैं, कैलाश से उत्तर की श्रेणी उत्तर वेद्यर्ध और दक्षिण की दक्षिण वेद्यर्ध कहलाती है। कथासरित्सागर से यह भी पता चलता है कि एक बार वत्सदेश के नरवाहनदत्त और विजयार्ध के विद्याधरों के बीच बड़ा घोर युद्ध हुआ था जिसके अन्त में विद्याधर हार गये और नरवाहनदत्त के अधीन हो गये। सम्भवतः यही शत्रुबल था जिससे पराजित होकर नील और महानील विद्याधर दक्षिण को गये। पद्मगुप्त-कृत नवसाहस्रकचरित नामक संस्कृत काव्य में नर्मदा के दक्षिण में एक विद्याधर राजकुल का उल्लेख है। इन विद्याधरों ने मालवा के सिन्धुराज की सहायता की थी। इस प्रकार कनकामर की कही हुई बातों की अन्य ग्रंथों तथा शिलालेखों से भी पुष्टि होती है। इससे अनुमान होता है कि सम्भवतः नील महानील के वंशज ही शिलाहार वंश के नाम से

प्रसिद्ध हुए, और यां तो स्वयं नील महानील ने ही या उनके किसी वंशज ने तेरापुर की प्राचीन गुफा बनवाई। इतिहास में पता नहीं चलता कि इस वंश का राज्य तेरापुर में कब रहा। वह बहुत प्राचीन काल में रहा होगा। इससे भी उन गुफाओं के पार्श्वनाथ के तीर्थ में बनने की बात अयुक्ति-संगत सिद्ध नहीं होगी।

जिस पार्श्वनाथ की मूर्ति को करकण्डु ने पहाड़ी के ऊपर वामी में से निकालकर गुफा में स्थापित की उस के सम्बंध में कहा गया है कि दो अन्य विद्याधर उसे मलयदेश में पूदी पर्वत पर रावण के एक वंशजद्वारा बनवाये हुए जिन मंदिर से लाये थे। यह पूदी पर्वत सम्भवतः वर्तमान मलाबार के अन्तर्गत पोदियल नाम की पहाड़ी ही होगी।



INTRODUCTION

CRITICAL APPARATUS

In preparing the present edition of *Karakandacariu* the editor has fully collated four MSS (D J N S) and has consulted one recent MS (J2) They are as follows —

MS D

This ms is deposited in Bābā Dulichand's Bhandāi in the Terāpanthi Digamhara Jaina temple of Jaipur It was collated on the spot Leaves 61, size $10\frac{1}{2}'' \times 4\frac{3}{4}''$, lines per page 12, letters per line about 37, margin right and left $1\frac{1}{4}''$, top and bottom $\frac{1}{4}''$ Leaves No 12 and 60 as well as 62 on which the colophon was obviously continued are missing The incomplete colophon is as follows —

॥ छ ॥ समाप्तमिदं करकडचरित्रं ॥ छ ॥ छ ॥

संवत् १५९७ वर्षे शके १४६१ प्रवर्तमाने दक्षिणायने श्रीसूर्ये काल्गुणमासे कृष्णपक्षे द्वादश्यां तिथौ रविवारे मूलनक्षत्रे श्रीमूलसंघे नंद्याम्नाये बलात्कारणे सरस्वतीगच्छे श्रीकुंदकुंदाचार्यान्वये भट्टारक श्रीपद्मनन्दिदेवास्तत्पट्टे म० श्री शुभचन्द्रदेवारतत्पट्टे म० श्री जिनचन्द्रदेवास्तत्पट्टे म० श्री प्रभाचन्द्रदेवास्तत्पट्टे म० श्री धर्मचन्द्रदेवास्तदाप्ताये खंडेलवालान्वये गोघागोत्रे साहानांदा तद्धार्या नयनश्री तत्पुत्र साह मेहा तद्धार्ये द्वे प्रथमा मेहादे द्वितीया सुहागदे तत्पुत्रौ द्वौ प्रथम साहकरमा... .. (Incomplete)

From this we learn that the ms was completely copied on Sunday the 12th of the dark fortnight of the month Phālguna in samvat 1597 equivalent to A D 1540, for a layman of the Khandelwal caste and Godhā gotra whose spiritual genealogy was as follows —

Kundakundācārya

Padmanandi

Subhacandra

Jinacandra

Prabhācandra

Dharmacandra (A. D. 1540)

This ms belongs to the Pāṭoḍi Digambara Jaina temple of Jaipur. Leaves 68, size 10" × 4½", lines per page 11, letters per line about 36, margin right and left 1", top and the bottom ½". Leaf No 19 which contained Kadavakas 18, 19, 20 and 1 part of 21 of Sandhi 3 is missing. It bears the following colophon —

॥ छ ॥ सवत् १५५८ वर्षे कार्तिक वदि तीज ३ बुधवासरे आद्रनक्षत्रे श्री मूलसवे बलात्कारगणे
सरस्वतीगच्छे श्रीकुदकुदाचार्यान्वये भट्टारकश्रीपद्मनन्दिदेवा तत्पट्टे भट्टारकश्रीजिनचन्द्रदेवा तत्पट्टे भट्टारकश्रीदेवेन्द्रकीर्ति-
देवा तत्पट्टे भट्टारकश्रीविद्यानन्दिदेवा तत्पट्टे भट्टारकश्रीसिधकीर्तिदेवा तत् शिष्य ब्रह्मचारि स्वहस्तेन लिखितं
कर्मक्षयार्थम् । शुभ भवतु ॥ छ ॥ श्री ॥ ज्ञानवान् ज्ञानदानेन etc

From this colophon we learn that the ms was copied on Wednesday the 3rd of the dark fortnight of the month of Kārttika in Samvat 1558 equivalent to 1502 A D, by a pupil of Bhattāraka Simhakarīti for whom the following genealogy is given —

Kundakundācārya

Padmanandi

|
Jinacandīa

|
Devendīakṛti

|
Vidyānandi

|
Simhakarīti (A D 1551)

MS N.

This is a ms acquired by the editor during one of his tours in search of mss. Leaves 87, size 10" × 4½", lines per page 9, letters per line about 32, margin right and left 1½", top and bottom ¾". The first and the last leaves are missing as also leaves Nos 15, 73 and 75. Leaves Nos 25, 26 and 60 are written in a different hand on different paper. These seem to have been substituted later in place of the leaves worn out or lost. It is an important ms as it has supplied many variant readings and a few additional lines which have been given in the present edition in foot-notes. No colophon is available as the ms goes only upto almost the end of Kadavaka 28 of the 10th Sandhi. But in appearance it seems to be of the same age as mss. D and J.

MS S

This ms belongs to the Senagana Bhandāi of Kāranjā. It was the earliest to be discovered by the editor and forms the basis of the present edition. Leaves 103, size 11" × 5", lines per page 8, letters per line about 35, margin right and left 1½", top and bottom 1". It is written in a bold and beautiful hand and is well preserved. It bears Sanskrit and vernacular glosses on the margin. Unfortunately, it gives no information about its date or place of copying. But it appears to me to be some what later in age than the mss D and J. It ends as follows —

समाप्तमिदं करकडचरित्रं । छ ॥ छ ॥ श्री ॥ श्री ॥

MS J2

This ms belongs to Ailak Pannālāl Saraswatī Bhavānī of Bombay. Leaves 51, size 12½" × 7¾", lines per page 13, letters per line about 40, margin right and left 2" top and bottom 1". It bears the following colophon —

समाप्तमिदं करकडचरित्रं । श्लोक संख्या १७०० ॥ हस्ताक्षराणि अजमेरागोत्रोत्पन्न फूलचन्द्रेण जयनगरमध्ये लिखितमिदमस्ति सवत् १९७८ मिति कार्तिक कृष्णाऽष्टमी चन्द्रवासरे लिखितम् ॥ शुभं भूयात् । कल्याणमस्तु ।

From this we learn that the copy was completed by Phoolchand Ajmera on Monday the 8th of the dark fortnight of Kartika in Samvat 1978 equivalent to 1921 A D at Jaipur. Thus, it is only thirteen years old. On examination I found out that it was copied from ms J with which it agrees throughout and omits the portion contained in the missing leaf of the former. The copy is a very poor performance being full of mistakes and omissions. It is a telling example of how old literature can not now be well preserved by means of copies made by persons who have absolutely no knowledge of the language. I did not think it worth while to take down variants from such a second hand, recent and ill-executed ms though I went through it and tried to check the readings of ms J from it.

SUMMARY OF KARAKANDACARIU

I

The poet begins the work by proclaiming victory to Jina and expressing his own humility and memory of the writers of yore like Siddhasena, Samantabhadra, Akalanika, Jayadeva, Svayambhu and Pushpadanta. Then the story begins. In the Jambudvīpa and Bharata-kṣetra there was the beautiful country of Anga in which was situated the prosperous city of Campā. Its powerful and righteous king Dhādivāhana once went to Kusumapura and saw there a beautiful girl brought up by a gardner who told him that he recovered her from a box found floating in the Ganges by his wife. The king examined the box closely and learnt from the inscription on the seal that she was the daughter of Vasupāla king of Kausāmbi and that her name was Padmāvati. He then married her and returned with her to his capital. In due course she became pregnant and entertained a desire to dress herself like a man, and ride about the town on an elephant in drizzling rain in the company of her husband. It was summer but arrangements to satisfy her longing were made by the aid of the rain-deity (Meghakumāra). Unluckily, the elephant on which the royal couple was riding suddenly became restive and ran away towards the forest. The queen prevailed upon the king to save himself by catching hold of the branch of a tree and leave her to her own fate. The elephant, with the queen on its back, reached a deep lake where the queen jumped off and entered the forest which was dry and deserted. Suddenly, however, the forest became green and full of blossom. This extraordinary event was reported to the forest-guard in Dantipura, who instantly came there and met the queen resting under a tree. He addressed her as his sister and induced her to accompany him home. But there the gardener's wife Kusumadattā became jealous and apprehensive of her beauty and soon found out an excuse to drive her away. The queen bent her way to the cemetery where she gave birth to a son.

II

No sooner was the child born than a certain Mātangi appeared there and attempted to take the child away. Being challenged by the mother he told her that he was in reality a Vidyādhara of the Vijayārdha mountain. Once he was out for a joy-ride in his aerial car with his wife, when his car suddenly stopped. While investigating the cause of the interruption, he saw below him a sage absorbed in meditation. Taking him to be the cause, he got very angry and drew out his sword to

kill him. But the sage cursed him as a result of which he lost his Vidyā. Being softened by his importunities, however, the sage modified his curse by the rider that he would regain his Vidyā when Padmāvatī's son, born in the cemetery and brought up by himself, will acquire the throne of Dantipura. This, he said, was the reason why he was taking the child away with him. The queen consented and the Mātanga brought the child home and handed it over to his wife saying that it was her child. Padmāvatī, in her double bereavement, joined a nunnery and took vows from sage Samādhigupta. The child grew in the home of the Mātanga who, having observed a dry scab on his hand, gave him the name of Karakanda. He instructed him in all arts and sciences and illustrated to him the benefits and evils of good and bad company by means of stories. One day the king of Dantipura died leaving no natural heir to the throne behind. The ministers of the state applied a divine method for selecting the king. They released an elephant with a jar full of water in its trunk and charged it to empty the jar over him who may be destined to be the king. The elephant passed through the town, came to the cemetery and emptied it over the head of Karakanda. When the citizens were bewailing their lot and the ministers were hesitating to acknowledge a Mātanga as their prince, the guardian of Karakanda, having regained his Vidyā, appeared on the scene in all his glory and assured them all about the high parentage of the lucky boy who was then hailed with joy by all.

III

Karakanda was then led into the capital on an elephant with all the paraphernalia of royalty and was installed king. One day, while passing through the town, he saw a man carrying a female portrait in his hand. At its sight Karakanda became enamoured. He learnt from the man that the portrait was of the daughter of Ajavarmā, king of Girinagara, in the Soratha country, and that her name was Madanāvalī. She had heard the glories of king Karakanda sung by the Khecaras and had become love-sick. Her father had sent him in search of the object of her love. On hearing this the king revealed his identity and despatched reliable persons to bring Madanāvalī whom he subsequently married. During the marriage-celebrations his mother paid a visit to him.

Soon after the marriage, there arrived a messenger from the king of Campā who claimed homage from Karakanda. In wrath, the latter dismissed the ambassador and led an invasion against Campā. He crossed the Ganges and besieged the capital of his enemy. A fierce battle ensued during which victory swung now to one side and now to another, till the forces of Karakanda were completely routed.

Karakanda then recalled the Vidyā which was imparted to him by his god-father, the Mātanga-Vidyādhara, and began to deal personally with his powerful opponent. At a critical stage of the combat his mother Padmāvatī suddenly appeared and turned the battle-field into a scene of family affections. The father embraced the son and led him into his capital with rejoicings. He subsequently renounced the kingdom in favour of his son in order to lead an ascetic life and attain salvation.

IV

Having consolidated all his dominions Karakanda once asked his minister whether there was any person who did not acknowledge his suzerainty, and on being told that the Coda, Ceia and Pandya kings of the South did not pay homage to him, he sent an ambassador to those kings. He was, however, dismissed with scant courtesy by them. In wrath, Karakanda took a vow that either he would place his foot on their heads or renounce the world. He then marched out with a vast army and reached Terāpura. He halted in the vicinity of the town. The king of the place called Siva came to pay him a friendly visit. From him Karakanda learnt that on a hill to the west of that place there was a cave-temple of a thousand pillars and on the top of the hill there was a huge anthill which was regularly worshipped by an elephant. Being struck with curiosity, Karakanda, accompanied by Siva, mounted the hill on the slopes of which he found the cave containing a Jina image. Climbing further to the top he saw the anthill and in his very presence an elephant came which fetched water and lotuses from the neighbouring lake and worshipped the anthill. Karakanda amused himself by the scenery of the beautiful lake and then caused the anthill to be excavated. Exactly as he had anticipated, an image of Pārśvanātha flashed forth from the deep. The king conveyed it to the cave where, on the lion-seat, he noticed a patch. On inquiry from an old artisan of the town he learnt that it was the mouth of a fountain of water. His curiosity was aroused. He caused the patch to be scraped off and, lo! water gushed forth with great force, and filled the whole cave. The king became repentant fearing the destruction of the cave-temple. The guardian Vidyādhara of the cave, however, appeared and consoled the king.

V

On inquiry by the king as to who built the cave-temple, the Vidyādhara informed him as follows. In the city of Rathnepura situated in the Southern Vijayārdha there ruled two brothers Nila and Mahānila. Being pressed by enemies they fled and came to Terāpura where they gradually built a kingdom. They were converted to Jainism by a Muni and excavated the cave-temple dedicated to Pārśvanātha. At

this time, another two Vidyadhara brothers from the Northern Vijayādhara made a religious trip to Lankā. On their way, they saw a beautiful Jina temple on the Pudi hill in the Malaya country and from there they picked up a fine Jina image. While returning home they temporarily deposited the image on the Terāpura hill and went for worship into the Jina temple. On their return they tried to lift up the image but it would not move. Seeing no other way, they buried the image in a box at the very spot. Later, they learnt from a sage that the place where they had left the image was destined to become a holy spot and that one of the brothers in his next birth will gain enlightenment there. At this information the brothers renounced the world and became ascetics. Amitavega, the elder, by his holy practices, died and attained heaven, while the younger, Suvega, spoiled his religious austerities by hypocrisy, as a result of which he was born an elephant in the next birth. Amitavega came to know of the misfortune of his younger brother, reminded him of his fate and preached religion to him. Thus the elephant became a worshipper of the holy spot where they had buried the image. Later, when he found that the image was removed from there he took sanyāsa and went to heaven after death. The Vidyādhara then advised Karakanda to construct one more cave on the upper side of the previous cave. Karakanda more than fulfilled this pious wish of the Vidyādhara by excavating two more caves.

While Karakanda was yet encamping there, a wild elephant came to drink water from the lake. Catching the smell of the army-elephants, it advanced towards the camp which was at once thrown into a tumult. The king came out with his arms but the elephant suddenly vanished out of sight. Returning to his camp he found, to his utter amazement, Madanāvali missing. The search that followed proved futile. In his overwhelming sorrow, he was consoled by a Sura who told him the story of his former birth. He had a pet parrot which was once attacked in its cage by a snake. That snake was reborn as a Vidyādhara who had now assumed the form of an elephant and stolen his wife from him. He, however, assured the king that he would regain her when he returned from his victorious campaign. The Sura revealed his own identity as no other than the king's parrot in his former birth. The king doubted the possibility of his ever regaining Madanāvali and to remove his doubts the Vidyādhara cited the example of Naravāhanadatta whose story is told in the next chapter.

VI

This chapter is entirely taken up by the story of Naravāhanadatta told by the Vidyādhara to Karakanda.

VII

The Vidyādhara then advised Karakanda to march away immediately as he had observed a good omen. Accordingly, the king marched away and reached the Simhala island. He encamped in the vicinity of the capital and went into the neighbouring woods for sport. He saw a big banyan tree of which he pierced all the leaves by means of his shots. This fact was reported to the king of the place who thereupon desired to see him. But Karakanda would not care to visit his palace unless the king came personally to invite him. So the king himself came out and conducted Karakanda to his palace where he met princess Rativagā who instantly fell in love with him. They were then married. Taking leave of his father-in-law Karakanda, with his new wife and large dowries, sailed off. During the voyage, they encountered a sea-monster which threatened their boat. The king drew forth his sword and jumped into the sea. He succeeded in killing the monster but was himself carried away by a Vidyādhari. His disappearance caused a great commotion in the boats. To the young bride it was a great shock and she burst forth into heart-rending lamentations. The minister who was on board consoled all and brought them to the shore where they all encamped. Rativagā devoted herself to the worship of goddess Padmāvatī who appeared in person and informed her of the fate of her lord who had been taken by the Vidyādhari to Tilakadvīpa and had been married by her. He had also shown great valour in killing the enemy of the Vidyādhari's father and in recognition of this achievement all the Vidyādharas had accepted him as their master. The goddess then assured Rativagā that her lord will return to her with a large fortune. On Rativagā's expressing her doubts about the truth of the forecast, the goddess set forth to illustrate her prophecy.

VIII

Rativagā asked the goddess to tell her whether any person who had gone away like her husband had ever come back. On this the goddess narrated to her the story of king Aridamana, and saying that, like him, her husband will also soon return, she went away. Rativagā, thence forward, passed her time in the practice of religious vows and alms-giving, till, one day, Karakanda arrived there with his new wife. After passing a few days there in merry-making, he resumed his course of conquest of the Dravida country. He defeated the Coda, Cera and Pandya kings in an open fight, took them prisoners, and, as promised touched their crowns with his foot. But when he saw Jina-images on the tops of the crowns, he felt remorseful, released the prisoners and offered to reinstate them in their kingdoms. But the latter replied that their sons would, thence forward, serve him, and retired to

forest for penance. Karakanda, then turned his way back and came to Terāpura where Madanāvālī had been abducted. There, the Vidyādhara brought her back to him and recounted to him the events of his past life—how he, as a serpent, had attacked his pet parrot, but was warded off by him, and how he, being subsequently crushed under the hoof of a horse, was imparted the Navakāṁamantra by a sage as a result of which he became a Vidyādhara and avenged himself by abducting his past enemy's wife. He then bowed down to the king and asked for pardon. The Vidyādhara then went his way and the king returned to Campā where he ruled happily for many days.

IX

One day, when the king was sitting in the assembly, the forest-guard came and reported the arrival of sage Silagupta. Hearing this, the king rose from his seat to honour the auspicious report, and then caused the happy news to be proclaimed in the capital by beat of drum. He then marched out in a procession for paying homage to the holy guest. On his way, he saw a woman piteously weeping and woefully beating her breasts. On inquiry, he learnt that the sorrow for her child which was snatched away by the hand of Death had brought about the wretched condition in the woman who was once so happy. This account aroused feelings of renunciation in the mind of the king who then began to brood over the frailty of the mortal world, the miseries of existence, the helplessness of man and such other problems of life. In this contemplative and pious mood, he reached the sage whom he honoured and from whom he received a religious sermon.

X

At the end of the sermon, the king asked the sage the reason why his hand had dry scab when the rest of his body was so comely, why his mother was carried away by the elephant and thus separated from his father who loved her so deeply, and why his own wife Madanāvālī was abducted by the Vidyādhara. In answer to the first question the sage said that in Terāpattana there once lived a pious merchant Dhanamitra. His cow-boy, while looking out for the buffaloes one night, saw an extraordinarily big and beautiful lotus in a lake. He plucked it, but while walking away with it, he was interrupted by a Sura who told him that since he had plucked a flower which was inaccessible even to gods, he should offer it at the feet of one who may be the highest and most worshipable being on earth, failing which he would be killed. Dhanadatta agreed to this and thought his master who was respected by all people to be worthy of the flower. But when he approached his master and told him

about his intentions, the latter took him to the king thinking him to be more worthy. But when the king was approached, he thought sage Yasodhara to be worthier. The latter himself, when approached, directed them to Lord Jina as the worthiest of all. Dhanudatta then worshipped the Jina with that flower as a result of which he was born the son of the king of Campā in Kuakanda's person, and since he performed the worship without washing off the slime from his hands, he had inherited the dry scab.

As to his second question, the sage said that in the city of Sravasti there once lived a merchant named Nāgadattā whose wife Nāgadattā became faithless to him and seduced a Brāhmana boy, who was brought up in the family, to make love with her. The merchant came to know of her faithlessness and retired to forest in sheer disgust. He practised penance, attained heaven and was reborn as the son of king Vasupāla of Campā and was named Dhādivāhana. In the mean-while, the Brāhmana boy, having led the life of a debauch, died and was reborn as an elephant in the country of Kalinga. Nāgadattā, through her faithlessness, was reborn in Tāmraśipti and, in due course, became the wife of a merchant named Vasumitrā. She got two daughters Dharmavati and Dhanisri who were married to two merchants in Nālandā and Kausāmbī respectively. Vasumitrā died and the widowed Nāgadattā went to live with her younger daughter who induced her to take the vow of not dining at night. Subsequently she went to her elder daughter who caused her to break the vow. In this way she took the vow thrice and thrice was it broken. However, she visited her younger daughter the fourth time, died there and was reborn as the daughter of king Vasupāla of Kausāmbī, who considering her birth to be inauspicious, put her in a box and threw her into the Jumna, whence it was carried into the Ganges and recovered by the goddess of Kusumapura. She grew up and became Padmavati the mother of Karakanda.

In reply to the third question of the king, the sage repeated the story of the parrot and the snake which has already occurred twice before (V, 18, VIII, 20)

On hearing all this Karakanda became disgusted with the world. At this stage, his mother Padmavati also arrived there and the sage gave her a discourse on the religious efficacy of fasting during the course of which he narrated the story of Sumitrā who subsequently became Arjuna. Padmavati took the vow and, in due course, attained heaven. Karakanda also relinquished the throne for his son Vasupala and became an ascetic. His many wives followed suit and attained heaven. Karakanda toured through many countries, practised severe penances, acquired omniscience and shaking off the mortal coils attained ever-lasting bliss.

THE INTERVENING STORIES AND THEIR SOURCES

The bulk of the present work is considerably increased by no less than nine independent stories, short and long, introduced to illustrate some point in the main story. Four of these are recited by the god-father of Karakanda in order to explain to him the fruits of magic skill,¹ the penalty of ignorance,² the evil consequences of low company³ and the advantage of noble company.⁴ These stories are brief and occupy no more than four kadavakas each. They seem to have been taken from folklore. The story of the appearance of the elephant in Sandhi V, 14, and its onslaught on Karakanda's forces reminds us of the story of Priyamvada who, in the form of an elephant, rushed upon the army of Aja on the bank of the Narmadā in the Rāghuvamśa of Kālidāsa, canto V. The story of Naravāhanadatta, recited by a Vidyādharā in order to assure Karakanda how he might still hope to get back his lost wife, occupies the whole of the sixth Sandhi. Naravāhanadatta, as we know, is the hero of the Kathā-saṁt-sāgarā of Somadeva, the Brihat-kathā-mañjirī of Kshemendīa and the Brihat-kathā-sloka-saṁgraha of Buddhaswāmī. Our story is in substantial agreement with the account found in those works, though it varies in detail from them about as much as they differ among themselves. It appears, our author had used some version of the Brihat-kathā of Guṇādhyā. The episode of Madanāmara of this story being turned into a parrot by the curse of a sage's daughter⁵ reminds us of a similar incident occurring in the Kādambāri of Bāna, which is itself based on the Brihat-kathā, where Mahā-veṭā turned Vaisampāyana into a parrot for a similar indiscretion due to the madness of love. Within the framework of the story of Naravāhanadatta we have the interesting story of Mādhava and Madhusūdana⁶ recited by a sage to the hero in order to illustrate the evil results of revengeful feelings. Current fiction seems to be the source of this story, as well as of the story of a good omen⁷ which follows the story of Naravāhanadatta from the mouth of the same Vidyādharā. Another long story is that of Aridamaṇa⁸ which is told by goddess Pādmāvatī to Rativegā in her separation from her husband. It occupies almost the whole of the eighth Sandhi. It is an interesting legend of a sea-voyage, fondling, separation, and ultimate reunion. The account of the parrot at the beginning of this story at once reminds us of the parrot which was introduced to king Sūdraka in Bāna's Kādambāri. The big Sālmālī tree full of nests, the party of hunters and the parrot's reaching the residence of ascetics and acquiring knowledge of the Sāstras, strike one

1 II, 10-11

2 II, 13.

3 II, 14-15

4 II, 15-18

5 VI, 12

6 VI, 4-7

7 VII, 1-4

8 VIII, 1-16.

as similarly described in both. The story also occurs in the *Kathā-saṃvāgata* X, 3 and must have been present in *Guṇādhyā's* *Bṛhat-Kathā* from where *Bāṇa* borrowed his theme. The method of escape of the parrot, however, is different in the present work. While the parrot in *Kādambarī* was yet very young and escaped by the oversight of the fowlers, our parrot was more grown up and wise and showed a great skill in planning not only its own escape but of the whole pack. For this part of his story the author probably drew his inspiration from the story of the deer and the crow in the *Hitopadesa* where the latter saved the former by a similar plan. The author also seems to have had in his mind the story of the pigeon-king *Citrāgṛīva* in the *Pancatantra*. The story of *Sumitīrī*¹ told by the sage to the mother of *Karakaṇḍa* is a fanciful fairy tale very much similar to the story of *Vatsubhā* occurring in *Bhāva-candā* *Suris* *Sāntinātha-cūṭa* which belongs to a much later date². These nine stories together constitute about one-fourth of the whole book.

POPULARITY OF THE HERO

The hero of this work has the unique distinction of being recognized as a saint in the hierarchy of Buddhism as well as Jainism³. He is the first of the four *Pratyekabuddhas*, the other three being *Durmukha*, *Nami* and *Naggai*. To the *Bauddhas*, a *Pratyeka-buddha* (Pali-*Pacceka-buddha*) meant one enlightened by himself, who attains supreme insight, but dies without proclaiming the truth to the world. He has his hair and beard shaved, is dressed in yellow robes, is detached from all family and tribal connections and dwells in the *Nandamūla* cave on the *Himālayas*⁴. The same four *Pratyeka-buddhas* are recognized by the *Svetāmbara* *Jainas* in their canonical books⁵. The *Digambaras* have also recognized them as wor-

1 X, 18-22

2 Hindi translation, Calcutta, 1924, p. 227

3 Dr. Furl Chaurpenter, in his book *Pacceka-buddhageschichten*, Upsala, 1908, has collected many references to *Karakaṇḍa* and other names associated with him. Besides the *Karakaṇḍa Jataka* (see Appendix A), he mentions the *Dadivahana Jataka* (No. 186) which is only vaguely connected with *Karakaṇḍa* through the name of his father. In his attempt to find some Brahmanic parallel also, the author, following up the clue furnished by *Devendia's* story (see Appendix B), collects many epic and Puranic mentions of the *Candalas* of *Vatadhana* who became *Brahmanas*. But he has failed to find out any real recognition of *Karakaṇḍa* in the Brahmanic literature.

4 *Majjhima Nikaya* III, 86. *Samyutta Nikaya* I, 92, *Jataka* 408, for which see Appendix A.

5 *Uttaradhvaṃyana Sūtra* XVIII, 46-47

करकण्ड कलिंसु पचलेसु य दुम्भुहो । नमी राया विदेहेसु गन्धारेसु य नगई ॥

एए नरिन्दवसभा निक्खन्ता जिणसाणणे । पुत्ते रज्जे ठवेऊण सामण्णे पज्जुवट्ठिया ॥

shipful beings who attained perfection in conduct without being instructed by anybody else ¹ But neither their number is specified nor their names given and we do not find much literature on them At one place, however, they are attributed with the compilation of a part of the Jaina canon ²

Comparing our story with the Buddhist Jātaka, we find the hero in the latter work named Karandu and his parents and his capital are given the same names as in our work The father is named Dahivāhana and the Sanskrit translators of our story have translated Dhādivāhana of our work by Dadhivāhana The hero is said to have ultimately resigned the kingdom and become a saint The comparison ends here and there is nothing that is common in the details of the narrative of the two stories The story given by Devendra in Prakrit agrees better with our story and the first part of it up to the coronation of the hero on his paternal throne of Campā is more or less similarly described in both The southern campaign of Karakanda is, however, entirely wanting in Devendra's account Besides a few differences in detail in the two narratives,³ there is one remarkable improvement in Devendra's version The manner of Dhādivāhana's escape from the runaway elephant, leaving his wife to her fate, strikes one as very unchivalrous in the present work, but Devendra's account is free from the fault Had this version been known to our author he would certainly have adopted it

If Karakanda is to be regarded as a historical person, and, as we shall, see, he ought to be so recognized, the only period to which he can be assigned is prior to the 5th century B C The Jainas say that he flourished between the period of lord Pārśvanāth and of Mahāvira, and the Bauddhas put him prior to the advent of Buddha In as much as he is recognized as a saint by the Bauddhas as well as the

1 In the Pratishtapatha of Jayasena, for example, the Pratyekabuddhas are thus invoked--

अन्योपदेशविरहेऽपि सुसयमस्य चारित्रकोटिविधयः स्वयमुद्भवन्ति ।

प्रत्येकबुद्धमतयः खलु ते प्रशस्यास्तेषा मनाक् स्मरणतो मम पापनाशः ॥ ६७२ ॥

ओं ह्रीं प्रत्येकबुद्धत्व-ऋद्धिप्राप्तेभ्योऽर्घम् ।

2 In one manuscript of Sukumalacanta in Sanskrit, deposited in a Bhandar at Jaipur, I found the following verse—

अगपूर्वप्रकीर्णानि रचितानि गणाधिपै

प्रत्येकबुद्धयोगिन्द्रैः श्रुतकेवलिभिर्मुदा ॥ २५ ॥

3. See introduction in Hindi, page 13-14

Svetāmbara and Digambara Jainas, he has to be assigned to a period sufficiently removed from the origin of Buddhism as well as the sectarian split amongst the Jainas.

The old literature which I have been able to find out on Karakanda is as follows —

BUDDHIST

1 The story of Karandu forming part of the Kumbhakāra Jātaka (Jātaka No 403)¹

SVETĀMBARA

2 Uttarādhyayana Sūtra XVIII, 46, mentions Karakandu as the king of Kalinga who, like Durmukha of Pancāla, Nami of Videha and Naggai of Gandhāra, renounced his kingdom in favour of his son and became a sage²

3 Sāntisūri, in his commentary called Sishyāhitā on the Uttarādhyayana Sūtra, gives the story of Karakandu, like Devendra. He is said to have died in Samvat 1096=1040 A D³

4 Devendra in his commentary called Sukhabodhā on the Uttarādhyayana-Sūtra gives the story of Karakandu. This work, according to the pre-astī, was completed at Anhila-patana in Samvat 1129=1073 A D⁴

5 A pupil of Cāritravijaya wrote Pratyeke-buddha-caṇḍī in Sanskrit verse. This work does not seem to be very old⁵

6 Subhāṣilagaṇi, in his Kathākosha, gives the story of Karakanda⁶

7 Samayasundara Upādhyāya wrote Karakandu-chaupai in Hindi verse about the beginning of the 17th century⁷

1 Appendix A

2 Dr. Charpentier's edition, Upsala, 1922

3 Pattavali-samuccaya, Viramgaon, Gujrat, 1933 p. 54, 153

4 Charpentier's Introduction to Uttarādhyayana, p. 56, Appendix B

5 Printed, Jamnagar, 1920

6 Translated by Tawney

7 Misra-bandhu-vinoda part I p. 378

DIGAMBARA

8 Sūcandīa, in his Kathākōsha written in Apabhramsa, has included the story of Karakanda. He wrote about the time of Mūlarāja of Anhilavād of either the 10th or the 12th century ¹. The story is in substantial agreement with our version.

9 Subhacandīa, helped by Sakalabhūṣana, wrote Karakanducaritra in Sanskrit verse in Samvat 1611=1555 A. D. This work is a translation of Kanakāmarā's work which it follows quite closely not omitting even the intervening stories. The author has, however, nowhere recognized the debt. I have used a manuscript of this work in writing the notes ².

10 Raidhu is said to have written Karakanducarita in Prakrit ³. Probably this work was also written in Apabhramsa as most of the known works of Raidhu are in Apabhramsa. He flourished in the 15th century ⁴.

11 Jinendrabhūṣana Bhattāraka is said to have written Karakanducarita in Prakrit about 1676 A. D. ⁵

12 Sūdata Pandit is attributed with the authorship of a Karakanducarita ⁶.

13 Rāmacandra Mumukshu wrote a collection of stories in Sanskrit called Punyāsrava-kathā-kōsha in which he has included the story of Karakandu. One of the MSS of this work is dated in Samvat 1558=1501 A. D. ⁷

14 Nemidatta wrote Ārāḍhanā-kathā-kōsha in Sanskrit verse in which he has included the Karakanda story ⁸.

15 Karakandu-svāmi-kī-kathā in Hindi verse based on the Ārāḍhanā-kathā-kōsha of Nemidatta ⁹.

16 The present work of Kanakāmarā

1 Allahabad University Journal Vol I p. 170

2 The MS belongs to the Balatkara gana Bhandar, Karanja

3 दिगम्बर जैन ग्रन्थकर्ता और उनके ग्रन्थ by Nathuram Premi

4 दशलाक्षणिक जयमाल, Intro, Bombay 1923

5 Hindi translation by Nathuram Premi, Bombay 1907

6 Text and Hindi translation, Bombay 1915

7 Devaband 1910

AUTHORSHIP, TIME AND PLACE OF COMPOSITION OF THE WORK

In the colophon at the end of each of the nine sandhis of the work we are told that the Karakanda-Mahārāja-carita was the composition of Muni Kanayāmara (Sk Kanakāmara). The name also occurs in the ending verse of each Sandhi where, however, it also gives a sense suitable to the context. From these mentions we know that the author's name was Kanakāmara and that he was a Muni i.e. an ascetic. A few more particulars about the author are obtained from the second introductory stanza of the work and the last two stanzas which form the author's prasasti. Here we are told that the author Kanakāmara was born in a Brāhmaṇa family of the Candā-rishi-gotra. This gotra may be identical with the *Candakula* which is said to have been a division of the Vairi Sākhā sprung from the *Kotika gana*. Sāntisuri the author of a commentary on Uttaraḍhyayana (11th century), and Devendia's teacher Amaradeva (12th century) belonged to different subdivisions of this kula.¹ It is, however, noteworthy that these authors were Svetāmbara while Kanakāmara was avowedly a Digambara monk. In the introductory stanza as well as the prasasti, the author mentions the name of his teacher as the learned Mangaladeva (Budha Mangaladeva or Pandit Mangaladeva) who may be identical with the author of Dharma-ratnākara a compilatory work on Jain religion and philosophy.²

Our work does not mention the time of its composition, nor have I been able to discover any mention of the author in other works. Thus we are thrown upon the internal evidence of the work to determine its date. Of the four old manuscripts used for preparing the text of this edition, the two from Jaipur are dated in Vikrama samvat 1558 and 1597 respectively. Therefore V S 1558 i.e. A D 1502 is the *terminus ad quem* for the date of the work. For fixing the upper limit we have the mention of Siddhasena, Samantabhadra, Akalamkadeva, Jayadeva, Svayambhu and Puspadanta at the beginning of the work.³ The first of these is the celebrated

1 Charpentier Uttaraḍhyayana sutra introduction p 54 & 57.

2 I saw a ms. of this work in the Balatkara gana temple at Katanja. It consists of 151 leaves and was copied in samvat 1667. At the end of the work the author says—

कृतं मयेदं सकलदिक्षाच्च रत्नाकराख्यं बुधमंगलेन ।

नीत्वा रहस्यं च समस्तशास्त्रात् नन्दत्वहो वै चिरकालमूर्धन्या ॥²

The time of the composition of the work is unknown (See Catalogue of O. P. & Berar Mss., and दिगम्बर जैन ग्रन्थकर्ता और उनके ग्रन्थ by Pt Nathuram.)

3 I, 2, 8-9

author of the Nyāyāvartāna and other works. There has been a large amount of controversy about his date which fluctuates between the first century B C and the 7th century A D.¹ Five works of Samantabhadra have so far come to light. His date has also been a subject of controversy and he has been assigned to various dates between the 2nd and the 7th cent A D. What we are absolutely certain of, is that he lived prior to 705 A D when the Harivamsa purāna of Jināsena which mentions him, was completed.² Akalamkadeva is the author of many works. His date is also uncertain though some inscriptional and literary records connect him with the court of Sāhasatunga who is generally identified with the Rīshtrakuta king Krishna I, and therefore he is assigned to the middle of the 7th century A D.³ No work of Jayadeva has so far come to my knowledge but he is mentioned by a later day author Mallibhushana in his Nāgakumāracaṇṭa, as the first of those who wrote a life of Nāgakumārī.⁴ Svayambhu is known to be the author of two large Apabhramsa works. He flourished between the 7th and the 10th century A D.⁵ Pushpadanta has now become well known by his three Apabhramsa works two of which, Jasaharacarīu and Nāyakumāracarīu have already been published. His Mahāpurāna is proved to have been completed in A D 965.

Thus, of the six authors mentioned by Kanakāmara the latest to have lived is Pushpadanta. In fact, the author seems to have mentioned them in their chronological order. Therefore A D 965 proves to be the *terminus-a-quo* for the date of our author.

In the author's praśasti mentioned above, there is some information of historical value which may ultimately help to determine precisely the date of our author. Here the author says that he produced the work at Asaya town, out of regard for the minister to whom king Vijavāla was attached, who was a veritable mirror to the face of king Vijavāla, who attracted the mind of king Bhūvāla and who amused the heart of king Kanna. Thus, the kings mentioned seem to be named Vijayapāla, Bhūpāla and Kanna who lived within the life time of a single minister and who actually ruled at Asaya or had it included in their kingdom.

After a long search, I feel inclined to identify these kings with those mentioned in a few obscure inscriptions which have not yet been assigned their

1. D. P. L. Vaidya Nyayavatara, Bombay, 1928, Introduction

2. Catalogue of C. P. & Berar Mss, introduction

3. H. L. Jain Nāyakumaracarīu, introduction p. XXI.

4. H. L. Jain Apabhramsa literature, Allahabad University Journal V I, p. 169.

proper place in the royal dynastic lists. The first of these inscriptions is the Damoh Stone Inscription which was discovered in the Hatta Tahsil of Damoh in C P, and is now deposited in the Nagpur Museum¹. It is written in Apabhramsa with a free translation in Sanskrit. It recites that one Vijayapāla Kshatriya was born in the Visvāmītra Gotra. He conquered a hero named Kai. His son was Bhuvanapāla who defeated the Kalacuris, the Gujaras and the Deccan kings². Rai Bahadur Hiralal thinks that this inscription probably belongs to the 12th century and that the persons named in the record were, perhaps, commanders of armies and possibly, related to the Guhila princes of Mevād in which dynasty there was one Vijayasimha who married Syāmaladevi daughter of Udayāditya of Mālwa by whom he had a daughter Albanadevi who married Gayākarna of Dāhala³. The second record is a fragmentary inscription found at Kalinjar which speaks of a king named Bhūmipāla the son of Vijayapāla, and goes on to say, after a lacuna, that the son had made himself the ornament of the southern direction and had vanquished the ocean-like Karna⁴. Bhūmipāla is found mentioned in a third fragmentary inscription found at Tewar⁵. All the three inscriptions, on palaeographic grounds, are assigned to

1 Rai Bahadur Hiralal Inscriptions in C P & Berar Nagpur 1932 p 55

2 The following lines of the inscription are taken from the Nagari-Pracarini-Patrika Vol VI, p 5, compared with a hand rubbing copy of the inscription kindly furnished by R. B. Hiralal

विसामित्त गोत उतमचरित विमल पवितो गण ।
 अरघड घडणो ससजिय दूवडो भूवाण ॥
 दूवडो पटि परिठिअउ खलिय विजयपाल ।
 जेणे काइउ रणि विजिणिउ तइ सुअ भुवणपाल ॥
 कलचुरि गुज्जर ससहरद दक्खिण चइ सुख अड ॥
 चहुरा अहरण विजिणण हरिसराअ भुजदड ॥

3 Inscriptions in C. P. & Berar, p 55

4. Nilakantha Inscription No II, JASB Vol XVII I am obliged to Prof V. V. Mirashi for kindly drawing my attention to this inscription as well as the one next mentioned. It contains the following lines —

अजनि विजयपालस्तत्पुत्रो भूमिपाल शिततरकरवालध्वस्तराजन्यमाल ।
सुत कुम्भोद्भवाभो नमितावनीश्वर
 यो दक्षिणाशामरणीकृतात्मा कर्णार्णव तूर्णमपाचकार ॥

5 Indian Antiquary Vol XX p 85 The following broken lines have been read—

4 महासमुद्रात्सार्व श्रिया समभवद् भुवि भूमिपालः
 7त्रिपुरीयचतुःपथे ।
 8निवास श्री सिंहपुर्याम् ॥

the 12th century A. D. My idea is that the Vijayapāla of the Damoh inscription is identical with the Vijayapāla of the Nilakantha inscription of Kalinjar and that the Bhuvanapāla of the first inscription is identical with the Bhūmipāla of the other two inscriptions, and further that the Vijayapāla and Bhuvanpāla or Bhūmipāla of these inscriptions are identical with kings Vijavāla and Bhūvāla mentioned by Kanakāmara.

It is not quite easy to fit in these kings in any of the known dynastic lists, but the locality of the inscriptions as well as their contents tempt one to look for their identification amongst the rulers of Bundelkhanda of the 11th or 12th century. In the Candela dynasty of Kalinjar we find mention of a king named Vijayapāla who succeeded Vidyādhara, a contemporary of king Bhojadeva of Malwa. One of the sons of this Vijayapāla proved very illustrious. He scored a victory over the mighty Karnadeva Kalacuri and annexed his southern dominions.¹ This event was commemorated by the production of a drama *Prabodhacandrodaya* in Sanskrit. Can we not take this son of Vijayapāla as identical with our Bhuvanapāla, Bhūmipāla or Bhūvāla who in one inscription is said to have defeated the Kalacuris and in another king Karna? The only difficulty is that in the *Prabodhacandrodaya* as well as in a few inscriptions this king's name has been mentioned as Kirtivarma. But this may have been his other name, probably assumed after his victory over Karna. Prior to this victory, Karna had raided the Candela kingdom. It was, probably, during this period of Karna's ascendancy that Kanakāmara wrote his *Karakandacariu* and mentioned his patron minister as the delight of the heart of Karna narinda.

If these identifications are accepted, there is no difficulty in fixing the time of the composition of the work. From several inscriptions it is known that Karna must have ruled from about 1043 to 1068 and Kirtivarma alias Bhuvanapāla, Bhūmipāla or Bhūvāla from about 1063 to 1098 A. D. Our work, therefore, may have been composed about 1065 A. D. Āsāya where the work was produced must have existed some where in Bundelkhand.

A brief account of some of my inconclusive attempts at the identification of the kings mentioned by Kanakāmara and the place where he wrote, may, now, be given here for the benefit of those who might make a further attempt in the field. At the very outset of my inquiry I came across the following note in the Archaeological Survey Report for 1872-73 by Alexander Cunningham, p. 183, on Āsāpuri.

"Twelve miles to the south-west of Baijanāth (in the Punjab) there is a lofty hill crowned with a temple dedicated to Āsāpuri Devi. It was built, according

to an inscription, by Vijayarāma the eldest son of Rājā Candrabhāna " So far it was very encouraging, for Āsāpurī might be our Āsāya and Vijayarāma may be the same as Vijayapāla But the note went on to mention yet another two inscriptions of the same king dated in samvat 1744 and 1721 which showed that this Vijayarāma could never be the Same as our Vijayapāla, who, as we have seen, must have lived prior to Samvat 1558 In the same work, however, I found another reference which definitely connected the locality with Jainism We are told that in the temple of Baijnath there is placed, in one corner, a stone with a Jaina inscription This I found published in Epigraphia Indica Vol I page 118 The first part of it runs thus –

ओं० सवत् १२९६ वर्षे फाल्गुण वदि ५ रवौ कीरग्रामे ब्रह्मक्षत्रगोत्रोत्पन्न व्यय० मानूपुत्राभ्याम्ब०
दोल्हण आल्हणाभ्याम्ब स्वकारित श्री महावीरदेवचैत्ये श्री महावीरजिनमूलबिम्ब आत्मश्रेयोर्थ कारित

This means that in samvat 1296=1240 A D two merchants Dolhana and Alhana, sons of merchant Mānu of Brahma-kshatriya Gotra built a temple at Kiragrāma and installed therein the image of Mahāvira Kiragrāma is in the Kangra district of the Punjab where the Baijnath temple exists The names of the two merchants mentioned here are similar to those of the three sons of the minister who patronised our poet But such names are frequent amongst the Rajputs This was all and nothing further could be discovered about the locality

The names of the kings, and more particularly, those of the minister's sons, suggested to me Rajputana as a possibly hopeful field Looking into the ' Annals and antiquities of Rajputāna ' by James Tod¹ I found mention of Āsī a fortress which was assigned to Anurāj by his father Bisaldeo who reigned about A D, 1064 as the ruler of Bundi State It was, most probably, this very Āsī which was mentioned by Alberuni when he says " Marching from Kanoj towards the South-west, you come to Āsī eighteen parsakhas from Kanoj " ² Āsī, I thought, may do for Āsāya The son of Anurāj was Ishatpal which showed that the kings of this dynasty did bear names ending in Pāla, and in the Chauhan genealogy we find two names Kan Rae and Vijayaraj which, resemble our Kanna and Vijavāla The latter is said to have been the adopted successor to Prithvaraj³ and they appear to have lived about 1100 or 1200 A D But, firstly, there is no direct connection between Kan Rae and Vijayaraj as would be necessary if they were to be accepted as

1 Oxford 1920, p 1461.

2 Each parsakha being equal to four miles or one kuroh (krosia). Alberuni's India vol. I Trubner's Co S p 292

3 It is also said by James Tod that his name was on the pillar at Delhi (?)

those mentioned by our author Secondly, they are separated from each other by nearly two generations Thirdly, they were junior members of the family and are not shown to have reigned any where, and, lastly, the list is compiled from the accounts of bards without much corroborative evidence Therefore they are mere names to us and no emphasis could be laid upon their identity

Passing on to other Rajput dynasties I found the mention of Vijayachandra in the Gaharwal dynasty of Kannauj Two copper plates of his dated A D 1168 and 1169 respectively, and two stone inscriptions both of A D 1169 have come to light ¹ Probably this same king is mentioned as Vijayapāla in Prithvirāja-raso ²

In the Solanki dynasty of Gujrat there was one Karna who ruled from A D 1064 to 1094 He was the son of Bhīma He had three ministers Munjal, Sautu, and Udaya, the last two of whom built Jain temples Udaya had five sons Āhada, Chāhada, Bāhada, Ambada and Solla Karna's son was Siddhara Jayasimha ³

Amongst the Ranas of Chittor is mentioned one Karansimha who was the son of Samarsi, whom he succeeded in A D 1193 His son was Mahup ⁴

In the same dynasty, a little earlier, we find mention of Vijayasimha the son and successor of Varisimha One of his inscriptions is dated in A D 1116 ⁵ His daughter Alhanadevi was married to Gayākarna of the Kalacuri dynasty of Cedi for whom we have epigraphical records of A D 1122 and 1151 Kings that succeeded Vijayasimha in order, were Arisimha, Chodasimha and Vikramasimha, but nothing, in particular, is known about them The last was succeeded by Ranasimha who is also called Kainsimha, Karanasimha or Karna ⁶

These mentions, by themselves, do not justify any identification with any of the kings mentioned by Kanakāmara because any identification must not only suit the time of our author but must also explain the mention of the town and of the other two princes A variant reading in place of ' शिवभूवालहो ' is found in Ms J which reads it as ' शिव भूवालहो ' If we accept this reading then भूवाल no longer remains a

1 Ep Ind IV P 118, Ind Ant XV p 7 Arch Sur XI P 125, and J A O S VI P 548

2 भारत के प्राचीन राजवंश Vol III, P 107.

3 Bom Gaz Vol I. History of Gujrat.

4 Tod Annals of Rajputana p 303-4

5 Raj Mus. Re 1915-16 p 3.

6 Hist of Rajputana by G H Ojha Ajmer 1927 P. 444-445

proper name and there remain only two names Vijavāla and Kanna to be identified and the town Āsāiya. It was on this basis that I once felt inclined to identify our Vijavāla with Vijayasimha of Udaipur and Kanna with his son-in-law Gayakarna who might have been staying with his father-in-law and felt friendly with the former's minister at the time when Kanakāmara wrote his work at Āsi which though far away from Udaipur and even Chittor, is on the borders of the state.

This, however, did not seem very satisfactory as it had obvious weak points. So, in order to strengthen the identifications further or to discover a more satisfactory solution, I turned to the history of the Kalacuris of whom Gayākarnadeva was already thought as probably identical with our Kanna. Their genealogy showed two other kings who could be thought of as equivalent to our Kanna. These were Karnadeva son of Gangayadeva, who conquered many neighbouring kings and for whom we have an epigraphical record of 1042 A. D.¹ and his son Yaśahkarnadeva of whom one copper plate is dated A. D. 1122. His son was Gayakarnadeva of whom we have already spoken. We also find in this genealogy one Vijayasimhadeva of whom two copper plates are dated A. D. 1180 and 1196.²

Besides these, we have an account of a Kalacuri prince called Vijjala or Vijjana who was at first the minister of war³ under Tailapa II of the Cālukya dynasty from whom he usurped the throne of Kalyana and extended his dominions further. The earliest epigraphical record for him is of A. D. 1157 and the latest of A. D. 1165. One of the titles used by him was 'Kalinjarapura-varādhivara' or lord of the best city of Kalinjar. From the account given of him in Bāsava purāṇa, a Lingāyat work and Vijjalarājacarita, a Jain work, he appears to have been a great patron of Jainism and to have been assassinated in A. D. 1167, as a result of a Lingayat confederacy led by Basava.³ Thus, in the Kalacuri dynasty there have been kings who could be thought of as identical with Vijavāla and Kanna of Kanakāmara.

The place where the work was composed at once reminds a student of modern history of the battlefield where Sir Arthur Wellesley defeated the Marathas in 1803. It is Assaye now a small village in the Bhokardan Taluka of the Aurangabad district of the Hyderabad State. No previous history of the place is known, but it was certainly included in the kingdom of the Rastrakutas. Could it,

1 Ep. Ind. Vol. 11 p. 305

2 J. B. A. S. VIII p. 481. J. A. XVII p. 338;

॥ दण्डनायक

3 Early History of the Deccan, Sec. XII and XIII

then, be that the Kanna narinda of Kanakāmāra was the Rashtrakuta king Krishna III who has been mentioned by Pushpadanta as Kanha¹ ? If it be so, then Vijayapāla and Bhuvanapāla may have been his deputies ruling at Assaye. Krishna III is known to have conquered the Cera, Cola, Pandya and Sīmhala,² and Kanakāmāra may have been led to attribute these conquests to his hero by this example of his time. In that case he would be a contemporary of Pushpadanta whom he has mentioned. This Assaye is not very far away from the Terapura caves which the author must have visited and which probably inspired him to write this work while returning from there and staying at Assaye.

Another possible conjecture identifies the Āsaiya with Āsiragarh in Khandedh which was named after Āsādevī enshrined there. A small village near the fortress is still called Āsī. In our text there is a marginal note Āsāpurī on the word Āsaiya. Before the building of the existing fortress, the place may have been called Āsāpurī. It is wellknown to have been a seat of government during the pre-Muhammadan period.

TERĀPURA AND ITS CAVE-TEMPLES

Chapters IV and V of Karakandacarīu are taken up by the description and previous history of Terāpura and a cave-temple in its vicinity. The Terāpura mentioned in the work is identifiable with Tera a village in the Osmanabad district of Hyderabad State, situated in 18°19' N and 76°9' E on the Terna river, twelve miles north-east of Osmanabad. It was known to the ancients as Tagara which name had baffled the attempts of scholars at identification for more than a century. Sir R. G. Bhandarkar, writing about it in his Early History of the Deccan, said "Tagara is placed by the author of the Periplus at a distance of ten days journey to the east of Paithan. It is mentioned in a copper-plate grant of the first half of the seventh century and the princes of the Silāhāna dynasty call themselves sovereigns of Tagara, the best of towns, in all their grants. Some have identified it with

1. Nayakumaracarīu, Introduction.

2. The colophon of Yasastilaka of Somadeva runs as follows —

‘ शकनृपकालातीतसवत्सरशतेष्वष्टस्वेकाशतियधिकेषु गतेषु अकृत ८८१ सिद्धार्थसंवत्सरान्तर्गतचैत्रमास-
मदनत्रयोदश्या पाण्ड्य-सिंहल-चोल-चेरमप्रभृतीन्महीपतीन्प्रसाध्य मेलपाटीप्रवर्धमानराज्यप्रभावे श्री कृष्णराज-
देवे सति.....’

Devagiri and others with Junnar, but in both cases its bearing from Paithan as given by the Greek geographers has not been taken into account. I have elsewhere discussed the question and have proposed Dharur in the Nizam's territory as the site of the ancient city" ¹ It was only in 1901 that Dr. Fleet was finally able to show that the ancient and famous Tagara exists to this day known by the natural modern form of its former name as Tera in the Nizam's dominions ² The town is so ancient that it was 'possibly known in the Buddha's time. A teacher of olden times named Tagara-sikhin is several times mentioned. Sikhin is otherwise known as a name and the distinctive epithet Tagara may possibly be local and mean 'of Tagara' the modern Tera' ³

According to Kanakāmara, Karakanda was encamping to the south of Terāpura. The king of the place known as Siva visited him and told him about the existence of a large cave containing a Jina image at the foot of a hill in deep forest. Karakanda visited the cave and worshipped the Jina. He renewed the temple (or built a fresh cave), installed in it another image of Pārsvanātha which he discovered on the top of the mountain, buried in an ant hill, and built two more caves on the upper side of the existing cave. He also discovered a fountain of water in the old cave. Now, I give below a summary of the description of the existing caves of Dhārāsīva as noticed by Burgess—⁴

Dhārāsīva is about twelve miles north of Tuljāpura and twenty-four west by south from Bārsi standing just above the brow of the Bālāghāt which forms the watershed between the Sina on the west and the Ternā, a large feeder of the Manjirā, on the East. It is the chief town of a Talukā or district of the same name, and, like Tuljāpura, is fully 2000 feet above the sea-level.

About two miles north-east from the town, in a ravine facing the west, is a group of caves known as the Dābar Lenā or Torlā Lenā. Four of them are in the north side of the ravine and three on the opposite side facing the north-east. The former are Jaina excavations but some of the latter are probably Vaishnava. They are cut in a soft conglomerate rock, of very unequal texture, containing much haematite, and which is easily abraded. By the decay of the rock they are much dilapidated.

1. Early History of the Deccan, 1927, page 59.
2. The misspelt Thair, Ther, Tair, etc of maps. Imp. Gaztr Vol II, 1908, page 82, J. R. A. S 1901, page 537 ff
3. Rhys Davids. Buddhist India, page 31
4. Arch. Survey of Western India, Vol III

In front of the principal cave on the north side has been erected a Saiva temple surrounded by a small court enclosed by a high wall with a Dharmasālā on one side and a platform on the other. A few yards to its west, on a lower level, is the cave No 1 which is only subsidiary to the principal cave No 2. Its front verandah measures 26 feet by 7 feet with two pillars each about 2 feet 10 inches square. It has three doors leading into as many separate apartments which were never finished and hence present an irregular size. The central room was intended for a shrine but the dividing walls have given way.

To the east of the principal cave is cave No 3. It is better preserved but has been long occupied and divided by stone and mud walls. The hall of it is about 59 ft square and 11 ft 3 inches high, the room being supported by twenty columns leaving an open area of 35 ft square in the centre. Two of the columns in each side are round, standing on thin square plinths, the other columns being square and all have capitals and a neat collar of carving, a foot deep, round the head of the shaft. The shafts taper from about 2 ft 10 inches to 2 ft 7½ inches square. The six octagonal columns in the verandah have a beautiful frieze over them which has mostly fallen. At the east end is an apartment 19 ft by 8½ ft and another inside the verandah about 13 ft square with a large rough mass left in the middle about 5 ft by 5½ ft as if intended to be fastened into an image. The verandah measures 60 ft by 8 ft 8 inches and five doors enter from it into the hall. In each of the sidewalls are five cells and four in the back, besides the shrine 19 ft by 8 ft containing an image somewhat similar to the one in the principal cave. In the cell to the west of the shrine also there is a figure of a Jina seated on a high seat with figures behind similar to those in the principal cave, only, instead of the snake hoods there is a plain *numbus*.

Cave No 4 is close to the east side of this and consists of a hall 28 ft by 26 to 27 ft with four round columns supporting the roof, surmounted by a sort of architrave 13¾ inches deep. But the shafts of the columns have all disappeared. It seems never to have had a verandah, properly so called, but only a projecting drip over the front wall which is pierced for one large central and two smaller side doors. There is one cell at each side of the hall, near the front, one of them unfinished, and there were two more in the back wall, but the partition between the east one and the shrine has been broken through. The shrine is about 9 ft 6 inches by 12 ft and contained a Jina similar to those in other caves but very much disfigured by the crumbling away of the rock and the soot of ages as it has long been used as a dwelling. The central door is surrounded by the plain fascias, a roll moulding and a border of leaves. Over the main door is a shallow arched recess.

The principal cave, i.e. cave No 2, is the largest of the group. Unfortunately, the rock has split down from above and the whole front, with the exception of a small fragment, had fallen down. It has, however, been recently repaired. The verandah, 78 ft by 10 ft 4 inches, in all probability had six or eight pillars with massive bracket capitals supporting its front. Five doors through the back wall lead into the great hall of the cave. The court in front of the verandah is now quite filled up, but its entrance is still visible its pediment being carved with a sitting figure of a Jina with a nimbus behind the head and Nāga figures on either side and other indistinct figures.

In the west end of the verandah has been a door into a small adjoining excavation containing a cistern, and in front of it a boiler-shaped cistern has been built which can be filled by pouring the water into a channel that passes through the wall from the apartment where the cistern is. In the room of the cistern there are three loose blocks of very hard stone, sculptured with figures of nude Jinās. One of them is on a slab and represents Pārśvanātha with the snake behind him and its seven hoods spread out over his head. Another is a square block, apparently, part of a pillar, on each side of which a standing nude Jina is represented with a triple *chhatra* or umbrellas, over their heads. A third is a slab with a Jina seated cross-legged under a *chhatra* and having a worshipper at each knee, and four small figures below, some apparently worshipping and others engaged, perhaps, discoursing music. The chamber, in which these figures are, measures about 17 ft by 12 ft with two square pillars in front and two openings in the floor into the cistern, which probably extends far back under the rock.

The great Sālā or hall of the cave is not quite square, being wider at the back than in front, the former width being 85 feet, the latter only 79 feet, while the depth is about 80 feet. In this area are thirty-two pillars, arranged in two concentric squares, the inner square has twelve pillars, and encloses an area 23 ft 9 inch square, and 10 ft 2 inch high, the outer, about 9½ ft from the walls, has twenty pillars and encloses an area about 55 ft deep by 58 wide, leaving an aisle round the central square about 13 ft wide in front and back while along the sides it is 14 ft. wide. The roofs of the aisles on each side of this outer square vary in height, with a tendency to increase towards the back, the back aisle being 12 ft 6 inch high and the one in front of it 11 ft 7 inch. at the back, and slightly less in front, while the aisles are about 10 ft 4 inch. in height.

In each sidewall are eight cells, each about 9 ft square and in the back are six, three on each side of the shrine which occupies the centre. The cells are all

plain, and exactly of the character of those usually found in Bauddha caves. In the floor of one cell, in the north-west corner, is a small hole which is constantly filled with water, and may possibly have some connection with the cistern. In one of the cells in the back is an image now worshipped as Hari Narayana, but this has, probably, been imported into its present position, and in a recess in the next cell to the left of the shrine, is a black statue of a nude Jina, 6 ft 1 inch high with a triple *chhatra* over his head. The recess and figure have all been carefully done up with plaster some ten or twelve years ago and without breaking this coating it was impossible to say whether the image had been carved *in situ* or not. There seems no reason, however, to doubt that it belonged originally to the cave.

The shrine is 19 ft 3 inches wide by fully 15 ft deep and 13 ft high, the threshold being raised by two steps considerably above the level of the floor of the cave. It is occupied by a large, black image, seated on a *simhāsana* or lion-throne 4 ft high and 6 ft 10 inch wide with a passage or *pradakṣiṇā* 5 ft wide quite round it. This image has also been carefully repaired with plaster and represents Pārśvanātha, the 23rd Tirthamkara, seated crosslegged in the ascetic attitude or *Dhyāna Mudrā* with his hands in his lap, the palms being turned up. The ends of the seat are represented as supported by lions, one of them, however, much damaged. In front are two deer one on each side of an object now quite obliterated, but which from other examples, I have no doubt, was a wheel much like those on the fronts of the thrones in the Bauddha caves at Ajanta and Ellora and on the large Pārśvanātha image of the 13th century at the latter place. Behind the image are represented the ends of a pillow against which he rests, from behind it issue the heads of *sāṇḍilas* (mythological animals allied to the lion, but usually with a head somewhat resembling a goat's), and behind them again two *chavara*-bearers with high, jewelled headdresses and necklaces over the heads of whom are fat Vidyādhara, flying in the air, each of which holds one end of a garland which is supposed to hang behind the head of the Jina. The great snake, with its seven hoods, shades his head, forming a sort of aureole round it, while on each snake-head is a small crown. These figures are all covered over with plaster and painted in a variety of colours. The image itself is perfectly black, and, in the darkness, looks grim enough. It measures 6 ft from knee to knee, 4 ft 2½ inch across the shoulders, 3 ft 6 inch from the palm of the hand to the chin, the face is 2 ft 5½ inch from ear to ear over the eyes, and 1 ft 5 inch in length upto the hair which is in curled folds with a top-knot, and the ears are 7 inches in length.

The description of the temple hall with its double row of pillars and twenty two cells besides the central shrine and other chambers affords enough justification for

its being called a temple of a thousand pillars by our poet, while the description of the chief image agrees in substance with that which we find in our work of the image discovered by Karakanda and imported into the temple (iv, 9) The chamber connected with the cistern and having two holes in the floor is probably the old shrine where Karakanda discovered the fountain of water. As said above, there is yet another cell where we have a hole in the floor constantly filled with water. On comparing the old and the new description of the cave closely, one can not help feeling that in Kanakāmara's narrative has been preserved, for about a thousand years, a substantially correct account of this monument of great antiquity and interest.

The name Dhārāsiva is probably derived from the fact that there was a spring of water (Dhārā) and that one ancient king of the place was named ' Siva '. In the Sanskrit version of the story by Subhachandra we are told that the persons who called upon Karakanda when the latter encamped near Terapura, were two forest guards named Dhārā and Śiva §

WHO EXCAVATED THE FIRST CAVE ?

We have seen above that according to Kanakāmara Karakanda built two new caves and either renewed the first cave or built yet another cave before causing the fountain to be opened. The question naturally arises ' Who excavated the first cave ? ' This question occurred to Karakanda himself as it does to us, and he got some one to tell him the story of its origin †. A Vidyādhara told Karakanda that two Vidyādhara brothers Nila and Mahānila, originally ruling in Southern Vedyardha (Veyāddha or Vijayaddha) came and settled down at Terapura, became converted to Jainism and excavated the cave.

While investigating whether any historical basis could be found for this origin of the cave, I came upon the following statement about the Silāhāra princes in the Early History of the Deccan by Sir R. G. Bhandarkar ¶

"The Silāhāra princes trace their origin to Jimūtavāhana the son of Jimūtaketu who was the king of a certain class of demigods called Vidyādharas, and who saved the life of a serpent named Sankhacūda by offering himself as a victim to Garuda in his place. One of the titles borne by the princes of all the three families was Tagara-

§ धारा-शिवाभिधानौ द्वौ मिश्रौ शीतिप्रदौ भुव ।

एतद्वननिर्यन्तरावासात् द्वारि दूरतः ॥ ७, २६ ॥

† Chapter V.

¶ Poona, 1927, p. 119

puravaśādhara or lords of Tagara, the best of cities, which fact has a historical significance. It shows that the Silāhāras belonged to a family that once possessed supreme sovereignty and reigned at Tagara. In one Silāhāra grant it is expressly stated that the race known by the name of Silāhāra was that of the kings who were masters of Tagara" (शिलाहाराख्यवशोऽयं तगरेश्वरभूताम्), As mentioned in a former section, Tagara was a famous town in the early centuries of the Christian era, and retained its importance till a very late period, but, unfortunately, the town has not yet been identified, nor have we found any trace of the Silāhāra kingdom with Tagara as its capital. Perhaps it existed between the close of the Āndhrabhr̥tya period and the foundation of the Cālukya power."

From this account, two facts emerge very prominently, firstly, that the Silāhāra princes, according to their own statement, were the descendants of a Vidyādhara, and secondly, that they once had their capital at Tagara which, as already shown, is the same as our Terapura. I, therefore, conclude that the first Jaina cave at Tera was excavated by one of the early Silāhāra princes who also installed the image of Pārśvanātha. Kanakāmara has also incidentally given to us the origin of the Silāhāras which substantially corroborates and amplifies the information gathered from inscriptions. He tells us that the Vidyādharas, Nīla and Mahānīla came from the Southern Vijayārdha. In Somadeva's Kathāsaritsāgara † we are told that on the Himācala mountain there were two Vedyardhas of Vidyādhara, the Northern and the Southern. On the upper side of Kailasa is the Northern Vedyardha and on the lower side is the southern Vedyardha.

From this we might conclude that the ancestors of the Silāhāra princes originally came from the Southern Himalayas. Kanakāmara tells us that they had to leave their ancestral home and fly away from Rathnupura (Rahaneura) in Vedyardha on account of the pressure of the enemies. On this point also the Kathāsaritsāgara throws some light. In Lambaka XIV of that work we have an account of a protracted war between Naravāhanadatta and the Vidyādharas of the Southern Vedyardha in which the latter were completely vanquished and Naravāhanadatta was crowned king of the Vidyādharas. The coronation is described in Lambaka XV. We also find

† Kathāsarit-sagara XIV, 3, 65-66

इह विशाधराणां द्वौ वैद्यधौ स्तो दिमाचले ।
उत्तरो दक्षिणश्चैव नाना तच्छृंगभूमिगौ ।
परतः किल कैलासादुत्तरो ऽर्वाकतु दक्षिण ।

mention of Jimūtavāhana (XVI, 3, 7) as the king of the Vidyādhāras who lost his overlordship because he belauded his charity and sacrifice before Nārada ✕

The existence of a ruling dynasty of Vidyādhāras to the south of the Narmada is also vouchsafed by Padmagupta in his Navasāhasāṅkacāṇita where his contemporary hero Sindhurāja is said to have been helped by a Vidyādhara chief Sankhacūda the son of Sikhandaketu, against the Asura king Vajrāṅkusa of Ratnavatī §

I may appear to be making history out of fables and fairytales, but the pieces of information culled here fit in so well with what we know from epigraphical records and literary traditions that the temptation to regard them as historical is irresistible. At any rate, the conclusion can safely be drawn that the ancestors of the Silāhāras, came from the border of the Himalayas, that they founded the city of great fame and antiquity, Tagara, and that they early became converts to Jainism and built the large cave-temple near their capital. Perhaps the name ' Silāhāra ' also points to their mountain origin.

Burgess has assigned the caves roughly to the period between 500 and 650 A D. But this is only a conjecture. As we have seen, all of them may not be of the same period. The Silāhāras are known to have been reigning near the coast in the Thana district from 810 to 1260 having their capital at Purī (Elephanta) They were the governors of Konkan under the Rāshtrakūṭa kings. Their three branches ruled in the Deccan in different parts, but the period of their supremacy at Terapura or Tagara is quite unknown. As we have already seen, Karakanda seems to have lived some time between 800 B C and 500 B C. No wonder if that was the period of the Silāhāra ascendancy at Terapura.

As to the image of Pārśvanātha which Karakanda found buried in an anthill on the top of the hill, and which he then installed in the first cave, Kanakamara tells us, as Karakanda was told by the Vidyādhāra, that another two Vidyādhāras who were brothers and friends of Nīla, while on a religious tour from their home in the Northern Vedyardha to Lankā, picked it up from a hill called ' Siripudī ' in Malaya country (Malabar), and deposited it on the present hill. It is also said that the Jaina temple, at Siripudī was built by Suraprabha the king of Lankā who was a descendant of Rāvana.

✕ ' जीमूतवाहनो ज्येषः पृष्ठो विद्याधरेश्वरः

चक्रवर्तिपदप्राप्तिकारणं नारदविष्णो ॥ ७ ॥

आचक्ष्यौ कल्पवृक्षस्य दानं निजतनोस्तथा

तेनाभ्रदयत्पदात्स्वस्मात्सुकृतोदीरेण स ॥ ८ ॥

§ Indian Antiquary, Vol LXII, 1933, pp 101-107

METRE

The prevailing metre of Karakandacariu of Kanakāmara is पञ्चटिका intercepted by a few lines or single Kadavakas here and there in अलिङ्गिह or पादाकुलक, besides the Dhruvakas. The variations in complete stanzas are as follows —

Sandhi	Kadavaka	Name of metre	Nature of the metre
I	7- 8 } 12-13 }	समानिका ✓	A vṛtta metre with the scheme र ज ग ल in each foot
	17	समानिका & तूणक ✓	Half of the stanza is तूणक which is double of समानिका.
III	14	स्रग्विणी ✓	Consisting of four र
	15 & 18	दीपक ✓	Has 10 matras ending in a short
	17	समानिका	(See above)
IV	16	सोमराजी or ✓ सखणारी	Has two य
V	1	समानिका	(See above)
	11	दीपक	(See above)
VII	10	समानिका	(See above)
	11	?	Has 24 matras in each foot with caesura after the 10th and 18th, two such feet rhyming with each other
VIII	3	चित्रपदा ✓	With the scheme भ म ग ग
	4	सोमराजी	(See above)
	5	समानिका	(See above)
IX	3	प्रमाणिका ✓	With the scheme ज र ग ग
	7 & 20	दीपक	(See above)
X	17	समानिका	(See above)
	26	?	Has the first foot of 16 matras rhyming with the second of 8 matras



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ADDENDA ET CORRIGENDA

TEXT

Sandhi	Kad	Line	For	Read
I	5	5	पाणिबहेव्वइ	पाणि बहेव्वइ
I	17	4	चोरचार	चोरजार
II	4	6	तुम्हइ	तुम्हइ
IV	10	7	जय जय सिरि०	जय जयसिरि०
V	4	2	संसिक्तदिवायर०	संसिक्त दिवायर०
V	11	2	सग्गमि	सग्गम्मि
VII	9	4	वि अद्धि आएं	विअद्धिआए
VII	10	7	भाविऊण	थाविऊण
VII	11	10	आसिबरायउ	आसि बरायउ
VIII	3	5	सुदरु	Add a foot note on it that K. reads सुदत्तु and the टिप्पणकार regards it as the name of the cowherd.
IX	11	6	घणमसपवड्डि	घणमंसपवड्डि
IX	17	2	वरचमइ	वरचमरइ
X	9	13	जो	सो
X	9	14	महिइरु	महिइरे
X	21	3	सकठी	सकठी
X	29	10	उच्चइ	वुच्चइ

TRANSLATION.

II	8	2	These three mighty etc	These three bamboos shall become the mighty staffs etc
II	18	3	I shall be excused etc	Two crimes more I shall still forgive.
IV	15	7	breathed heavily	moaned long.
X	26	21	with the eight foremost qualities	with the eight fold renunciation.

In the Index of Geographical names, after the word तिलकद्वीप, add “तेरापुर, °नगर, °पट्टन IV, 2, 4; IV, 3, 1, V, 2, 6; VIII, 19, 9. For identification and history see Introduction, page 41 ff.

करकंडचरिउ

ॐ

1

Victory to Jina

मणमारविणासहो सिवपुरिवासहो पायतिभिरहरदिगयरहो ।
परमपयलीणहो विलयविहीणहो सरमि चरणु सिरि जिणवरहो ॥

जय अणुवमसिवसुहकरण देव	देविदफणिदणरिदसेव ।	
जय णाणमहोवहिकलियपार	पाराविय सिवपहे भणिसार ।	
जय करमपुयंगममणमंत	मंताण बीज मणगहकयंत ।	5
जय चउगइउरिपजणेकसरण	रणरहिय पुयणदुहणियरहरण ।	
जय रंजमसरवररायहंस	हंसोवमपुहयणकयपसंस ।	
जय कोणुआसणपउरवारि	वारियताम केवलणाणधारि ।	
जय सासयसंपयहिययवास	वासयसयसेविय सुहणिपास ।	
जय भवियसरोरहकमलबंधु	बंधुरगुण णियरसयहुंलसिंधु ॥	10

घत्ता—जय देव गिरंजण भवभयभंजण मंडण भुवणमहाघरहो ।

तव चरण णमंतहो मणे सुमरंतहो होइ समिच्छिउ फलु णरहो ॥ १ ॥

2

The poet introduces himself to his readers.

मणि धरिवि सरासइ दिव्ववाय	तह पंडियमंगलणवपाय ।	
जणसवणसुहावउ महुंरु ललित	कल्लाणयविहिरंयणेण कलित ।	
पुणु कहमि पयडु गुणणियरभरिउ	करकंडणरिंदहो तणउ चरिउ ।	
जइ दुज्जण वंकुड मणि गिरुत्तु	जइ जणवउ णीरसु मलिणच्चित्तु ।	
वायरणु ण जाणमि जइ वि छंडु	सुअजलहि तरेव्वइं जइ वि मंडु ।	5

1 १ J गय २ D पिहुल.

2 १ D N महुंरु. २ D N विहि अण्णेण ३ D N तरेवउ.

जइ कह व ण पसरइ ललियवाणि जइ वुहयणलोयहो तणिय काणि ।
जइ कवियणसेव हु मइ ण कीय जइ जडैयणसंगइ मलिण कीय ।
तो सिद्धसेण सुसमंतभइ अकलंकदेव सुअजलसमुइ ।
जयएव सयंभु विसालचित्तु वाएसरिघंरु सिरिपुण्फयंतु ।

घत्ता— इय हियए सरंतहो विणउ करंतहो महु संजायउ जं जि फलु । 10
तम्हा सुहभरियउ दुहपरिहरियउ पयडामि वंछिउ नत्थि छलु ॥ २ ॥

3

The story begins The country of Anga.

दीवाण पहाणहिं दीवदीवे जंबूदुमलंछिए जंबुदीवे ।
वेढियलवणणववलयमाणे जोयणसयसहसपरिणमाणे ।
वित्थिण्णउ इह सिरि भरहछेत्तु गंगाणइसिधुंहु विप्फुरंतु ।
छखंडभूमिरयणहं णिहाणु रयणायरो व्व सोहायमाणु ।
एत्थत्थि रवण्णउ अंगदेसु महिमहिलइं णं किउ दिव्वेसु 5
जहिं स्रवरि उगय पंकयाइं णं धरणिवैयाणि णयणुल्लयाइं ।
जहिं हालिणिरुवणिवद्धणेह संचल्लहिं जक्ख ण दिव्वदेह ।
जहिं बालहि रक्खिय सालिखेत्तु मोहेविणु गीयणं हरिणखंतं ।
जहिं दक्खइं भुंजिविं दुहु सुयंति थलकमलहिं पंथिय सुंहु सुयंति ।
जहिं सारणिसलिलंसरोयपंति अइरेहइ मेइणि णं हसंति । 10

घत्ता— तहिं देसि रवण्णइं धणकणपुण्णइं अत्थि णयरि सुमणोहरिय ।
जणणयणपियारी महियलि सारी चंपा णामइं गुणभरिय ॥ ३ ॥

4

The town of Campa.

जा वेढिय परिहाजलभरेण णं मेइणि रेहइ सायरेण ।
उत्तुंगधवलकउसीसएहिं णं सग्गु छिवइ बाइसएहिं ।

- ४ J जइण ५ DN वाएसरि व्व
3. १ JS सिंधुय २ SJ °वयण°. ३ D ठत्त, ४ DN जिम्मिवि ५ DN सुहि.
६ DN सलिल
4. १. J बहुसीसएहिं, DN कउसीसएहिं.

जिणमंदिर रेहहिं जाहि तुंग
कोसेयपडायउ घरि लुलंति
जा पंचवण्णमणिकिरणदिच्च
चित्तलियहि जा सोहइ घरेहि
णयकुंकुमछडयहि जा सहेइ
रत्तुप्पलाइं भूमिहि गयाइं
जिणवासपुज्जमाहप्पएण

णं पुण्णपुंज णिम्मल अहंग ।
णं सेयसप्प णहि सलवलंति ।
कुसुमंजलि णं मयणेण चित्त ।
णं अमरविमाणहिं मणहरेहिं ।
समरंगणु मयणहो णं कहेइ ।
णं कहइ धरंती फलसयाइं ।
ण वि कामुय जिच्चा कामएण ।

5

घत्ता— तहिं अरिविद्धारणु मयतरुवारणु धाडीवाहणु पहु हुयउ ।

10

जो कलगुणजुत्तउ गुरुयणभत्तउ विज्जासायरपारगउ ॥ ४ ॥

5

King Dhadivahana.

जो धम्ममहारहपुरधरणु
जसु कित्तिपं धवलउ भुवणयलु
गुणकित्तणु सुरयणु जसु करइ
जसु सरसइ सोहइ मुहकमले
धणु देवपं पसरइ जासु कर
जसु आणइं हरिणइं आहयइं
संपुण्णवयणु जो सज्जणाइं
जसु धम्मराएं रंजियउ मणु

काणीणदीणदुत्थियसरणु ।
जसु दाणइं पीणिउ जणु सयलु ।
भयभीयउ अरियणुं सेंचरइ ।
लच्छी विवसइ सिरिवच्छयले ।
णउ पाणिवहेव्वइं धरइ सरु ।
परिभमइं ण महियलि खंजयइं ।
भूभंगुरभीसणु दुज्जणाइं ।
ण विलित्तउ दुरियइं पक्कु खणु ।

5

घत्ता— मणुं जलहि व गहिरउ मेरु व धीरउ गयणु व पिहुलउ जसु तणउ ।

जसु परियणु भत्तउ गुणअणुरत्तउ सो जायउ जगे मंडणउ ॥ ५ ॥

10

6

The king falls in love with a maiden of kausambi.

एक्कहिं दिणे धाडीवाहणेण
जा सुंदरि पालिय मालिएण

कुसुमउरहो गमु किउ ताउ तेण ।
तहि दिट्ठी तेण णराहिवेण ।

१ DJN कहव.

5. १ S inserts ण after अरियणु in second hand. २ DN° याइं ३ J धम्मराय°.

४ N मणि.

सा पेविखवि मणहर कयमण	विणडियउ सुणरखइ कारणण ।	
विरहणितावसंततण	को वि पुच्छिउ णर ते राणण ।	
भणु सहयर एह कसु तणिय बाल	णं कामविडिपिफिलिडाल ।	5
णरणाहो तेण वि कदिय पत्त	मालियहो धीय पद उडगस ।	
कोकाइवि मालिउ कुसुमदत्त	संसण पपुच्छिउ णिविडगत्त ।	
तुह तणिय बाल कि होइ एह	कि अण्हो कासु वि कदि राणह ।	

घत्ता— ते कहिउ णरिदहो मलियलि चंदहो घरिणिणं सहो कुसुमदत्तं ।

गंगाजलवाहे सुदु अगाहि पाविय एह मंजूसई ॥ ६ ॥

10

7

The king discovers that his lady-love was a princess.

तत्तराणेण मालिण	धम्मभार पालिण ।	
लेवि पेइया राणेण	दाधिया णिवस्स तेण ।	
माणवेहि कीयसेय	लुद्धिया वि एत्तु देव ।	
जाणिया ण सामिसाल	कारु धीय एह बाल ।	
सा वि जोइया णिवेण	णणसायरं गण ।	5
तम्मि दिट्ठ हेमकंठु	अंगुलीउ णामवत्तु ।	
ताव तेण सुंदराइ	वाइयाइं अरलराइं ।	
एह बाल रायधूव	कामगेहु जा वि हुव ।	

घत्ता— कउसंबियरायहो पसरियछायहो वसुपालहो पउमावइ तुहिय ।

इय मंणिणवि राणं कयअणुराणं सा खणि परिणिय दुट्ठमहिय ॥ ७ ॥

10

8

He marries her. Her dream foretells the birth of son.

ताम राणं मालियासु	देवि दव्वु भव्वु तासु ।
कायकंतिसंगण	तेण तीणं संजुण ।
मंदिरं सुउच्छवेण	पावियं कयत्थण ।

6. १ J ए. २ S कोकाइउ. ३ SJ कुसुमदत्तए.

7. १ J एइया. २ J कउसंबिए ३ S मुणेवि.

तस्मि ताइं सुंदराइं	तोसएण कीलिराइं ।	
भामिणीए तासु ताए	जामिणीसु सुत्तियारं ।	5
(दिट्ठु कुंभि सुप्पयंडु	णिज्झरंतु उद्धसुंडु ।	
उट्ठियारं पत्थिवासु	अक्खियं पि ताव तासु ।	
पिक्खुं सामि हत्थि इट्ठु	जामिणीहि एंतु दिट्ठु ।	
यत्ता-- तं वयणु सुणेविणु सउणु मुणेविणु राए अक्खिउ ताहिं फलु ।		
तुह होसइ गंदणु वंसहो मंडणु जणमणरंजणु हाणियखलु ॥ ८ ॥		10

9

She becomes pregnant.

पेएण सैमाणिय अच्छइ जाम	दिणेहिं पसत्थहिं हूयउ ताम ।	
वियंभिय अंगे अउव्विय छाया	कवोल समुज्जल पंडुर जाय ।	
पओहरतेयविडंभियसारु	उरम्मि ण छज्जइ मोत्तियहारा ।	
घुलंतइ तेण थणाहं मुहाइं	सकज्जलवण्णइं ताइं कयाइं ।	
खलो वि रंणेहिं विणामियसीसु	णिमच्छरु होइ गुणीण गुणीसु ।	
वालित्तउ लज्जएं जुजु खणेण	पणट्ठउ बालहो णाइं भएण ।	
सुपोट्ठभरेण हुआ गई मंद	समालसजिंभ पवट्ठिय तंद ।	
कुणंतउ अच्छइ मायहिं तुंगे	सुरेहइं गम्भहो सारइं अंगे ।	
दिवायरचंदणिचारियधामु	सुछंदइं गंथिउ मोत्तियदामु ।	
यत्ता— सा पेक्खिवि राणी जयहो पहाणी राए किउ ता सोहलउ ।		10
तहिं तेहइं अवसरे पयडइं वासरे हूयउ तहिं मणि दोहलउ ॥ ९ ॥		

10

Her longing

तें पीडिय माणिणि मयणलील	ण पयंपइ कीरइ का वि कील ।	
किउं पावउं चित्तिउ णियमणम्मि	पडिखलइ महीयलि तक्खणम्मि ।	
सा पेक्खिवि पुच्छिय णरवरेण	विहाणिय किं तुहुं कारणेण ।	

8 १ J 'इं. २ J पिक्खि. ३ ND ताहे

9 १ S सुमाणिय. २ JDN रलेहिं. ३ J लज्जइ ४ J गयमद ५ J तुंद, D रुद.

६ JND सुचिण्हइं. ७ DN जायउ

किं दुःखइ सुंदरि तउ सरीरे	पडिवयणु ण जंपहि जेम धीरे' ।	
ता दुःखु वहंतीए णरवरासु	पडिवयणु दिण्णु तोसियसुरासु ।	5
तुह कहियइ णरवइ किं मएण	पहु अंगुं खण्णे सुकुं जेण ।	
महो अत्थि णरेसर चित का वि	संपडइ ण मणुवहं जा कया वि ।	
वरिसंतइ जलहरे मंदमंदे	णररूउ करेविणु णियगइंदे ।	

घत्ता— पइं सहुं चडेवि णरेसर पुणुं परमेसर पट्टणु भममि सगोउरउ ।

इउ हियवइं वट्टइ जइ ण विघट्टइ तो णिच्छइं एवहिं मरउं ॥ १० ॥ 10

11

Arrangements to satisfy her longing.

किं चित्तिउ सुंदरि इउ हिण्ण	विहसंतइं बोह्लिउ राणण ।	
मइं जाणिउ केण वि कारणेण	उण्णणउ दुहु तुहं महो तणेण ।	
पइं केत्तिउ सुंदरि गणिउ पहु	मा खवहि अलीढइं णिययदेहु ।	
ता माणिणि पभणइ गिंभयालि	दावाणललगइं अइवमालि ।	
कहिं अच्छइ जलहरु सामिसाल	संभवइ ण एहउ गुणविसाल ।	5
ता रापं णियमणि कलिवि एउ	संचित्तिउ मेहकुमारदेउ । ?	
सो आयउ तहो चिरणेहएण	परिणिम्मियमेहसरूवएण ।	
संछायउ णहयलु तेण जाव	जलकणहिं पवरिसिउ देउ ताव ।	

घत्ता— पुणु रापं उत्ती महिल सुंचित्ती पेक्खहि जलहरु कसणतणु ।

लइ लेहि पसाहणु मयणहो साहणु संथवहि भडारिण णिययमणु ॥११॥ 10

12

The restive elephant flies to kalinjar with the royal couple.

जा णिवेण पोट्टिवंतु	कुंजरो सुदित्तिवंतु ।	
तूरयाइं वाइऊण	मंगलाइं गाइऊण ।	
मंडिऊण सज्जिऊण	भामिणीहिं अप्पिऊण ।	
सा चडाविया णिवेण	खंधे तासु सुंदरेण ।	
तम्मि भाइ सो णरिंदु	तीए जुचु णं सुरिंदु ।	5

10. १ N अवीरि. २ N अंग. ३ DN सुक्क. ४ DN पुर

11. १ DN रायए. २ DN संचित्ती.

12. १ S णिण्ण, J णएण.

चंदणेण मीसियाउ ता सुअंधु वाउ आउ ।
 मेहजालु मंडु मंडु मोकलेइ तोयबिंदु ।
 ताउ तेण संभरीउ चित्ति विंज्जु विण्फुरीउ ।
 घत्ता—सो कुंजरु दुट्टउ चित्ति पहिट्टउ भग्गउ जाइ कलिंजरहो ।
 ता जणवउ धाविउ कह व ण पाविउ बाहुडि गउ सो णियपुरहो ॥१२॥ 10

13

They escape but separately.

जाव कुंभि भग्गमाणु काणणं पवज्जमाणु ।
 राणियाए वीहियाए ताव कंतु वुत्तु ताए ।
 देव देव उत्तरेहु मज्झु लग्गि मा मरेहु ।
 तुम्हि होति होइ रज्जु तुम्हि होंति धम्मकज्जु ।
 तुम्हि होंति सयल लोय तुम्हि होंति जीवमोय ।
 पट्टणासु राय जाहि लेउ हत्थि मज्झु वाहि ।
 राणएण तं सुणेवि रुक्ख लग्गि उल्लेवि ।
 संसएण पट्टणम्मि राउ पत्तु तक्खणम्मि ।
 एत्थु ताव कुंजरेण सा विणीय दुद्धरेण ।
 घत्ता—सो कुंजरु जंतउ सरवरु पत्तउ पइठउ तहिं डोहंतु जलु ।
 सा णरवइभामिणि णं सुरकामिणि ता जलि पडिय करेवि छेलु ॥ १३॥ 10

14

The miracle in the forest

अइदुक्खु वहंती णियमणम्मि सरु मुएवि महासइ गय वणम्मि ।
 ता दिट्टउ उववणु ढंखरुक्खु मयरहियउ णीरसु णांइ मुक्खु ।
 तहिं रुक्खहो तले वसिमइ जाम णंदणवणु फुल्लिउ फलिउ ताम ।
 ता दंतीपुरे केण वि विचित्त भडमालिहि अग्गइ कहिय वत्त ।
 वणवाल णिसुणि महो तणिय वाय वणे दीसइ अज्जु अउव्व छाया ।
 षण्फुल्लिय चंपय बउल चूय लयमंडव सयल वि हरिय हूय ।
 अण्णण्णहिं समयहिं फलहिं जे वि फलभारं तरुवर णमिय ते वि ।
 भमरावलि परिमलगंधलुद्ध णं वणसिरि गायइ सर विसुद्ध ।

14. १. J णायमुक्खु.

किं वम्महु आयउ तहिं वण्णमि तं सुंदरु भायइ महो मण्णमि ।
 आयण्णिवि तं वणवालु तित्थु खणि गयउ वियंभिउ मयणु जित्थु । 10
 घत्ता— ता पेक्खवि सो णरु तं वणु सुंदरु हरिसइ तरलिउ एक्कु खणु ॥
 णउ अम्हहं पुण्णइं फलियउ धण्णइं इउ हियइं वियण्णित्तेण पुणु ॥१४॥

15

The forest-guard discovers her and takes her home

वणवालु वणेणं य परिभमेइ वणरिद्धिहे कारणु सो णिएइ ।
 ता परिमलमीसिउ पवणु आउ वणरिद्धि कहइ णं णियसहाउ ।
 मग्गेण य आयउ पवणु जेण गउ रक्खवालु गंधेण तेण ।
 तें तरुतले दिट्ठी दिव्व बाल णं वणसिरि सोहइ गुणवमाल ।
 पुणु चितइ णउ सामण्ण एह रुवेण अउव्वी दिव्वेदेह । 5
 बुल्लविय पुणु णिय सुअ भणेवि उट्ठाविय सा करयलु धरेवि ।
 किं दुम्मण अच्छहि पुत्ति एहि लइ चलहि जाहि महो तणए गेहे ।
 तहो वयणु सुणेविणु सवणरम्मु संचल्लिय कामिणि तासु हम्मु ।
 वणवालहो धरि सा वसइ जाम कुसुमत्तए चितित्ते हियइं ताम ।

घत्ता— एह णारि विसिट्ठी ते तहिं दिट्ठी किंणरि किं विज्जाहरिय । 10
 ॥ णयणाण पियारी महिलहं सारी चंपयगोरी गुणभरिय ॥ १५ ॥

16

Her beauty makes Kusumadattā jealous of her.

तणुरुवरिद्धि एह अइविहाइ णहरुवइं रविससि सरिय णाई ।
 सारउ सरीरु इच्छंतियाए इह सारिउ जंघउ कयलियाए ।
 करिरापं मण्णेवि करु ण चंगु *how she* णं सेविउ मेरुहि आहि तुंगु ।
 सुरगिरिणा गणियउ कट्ठिण एह अणुसरिय णियंवहो ललियदेह ।
 पिड्डुलत्तणु मणहरु सोणियाहि घरु मण्णिवि मयणं विहिउ ताहिं । 5
 मयरहरइं गहिरिम णाहियाहे णं धीय भणेविणु दिण्ण आहें ।
 तहिं लिहियइं पीणुण्णययणाइं णं कुंभिहे कुंभइं णववणाइं ।

२ N एकखणु.

15. १ S वणे य

16. १ J तह.

किं वण्णमि सरल्लिम भुवलयहिं करपल्लवसोहासंजुआहिं ।
 दंतावलि सोहइ विष्फुरंति णं दाडिमवीयहं अणुहरंति ।
 णासहे उण्णइ असहंतण रत्तत्तणु धरियउ अहरण । 10
 सियकसण नयण सोहंति तार णं केयणं दलि गय भमर तार ।
 अइकुडिली भउहावलि विहाइ धणुलट्ठि व मयणे धरिय णाई ।
 सोहामहणु भालयलु भाइ अद्धिदु व लग्गउ सहइ णाई ।
 अलिणीलकेस सिररुह पुलंति मुहइंदभयइ णं तम मिलंति ।

घत्ता- जइ आयहिं रुवइं मयणसरुवइं महो पिउ होहइ विमणमणु । 15
 ता कलहु करेविणु मइं मेलेविणु णिच्छउ माणइ एह पुणु ॥ १६ ॥

17

The birth of the hero at the cemetery.

स्ताव ताए रोसियाइं दोसु देवि घल्लियाइं ।
 सा घराउ मेळि राउ तक्खणेण चल्लियाउ ।
 दुक्खण जंतियाए भूयथाणु दिदु ताए ।
 सुलभिण चोरचार तुंड खंडे धिदुघार ।
 दारियाहं जीवयाहं लोहिण थिप्पेरं अभिसाण गिद्धएहि भूयएहिं णच्चिरं । 5
 लोलजीह भल्लुएहिं फाडियं मयोवरं मंसरत्तफेकरंतरक्खसाण गोयरं ।
 उड्डिराण रिगिराण पक्खलक्खसंकुलं चिच्चिजालजीववग्गडज्झमाणआउलं ।
 वायएण सीसभूयकेसभारलोलिरं थामि थामि बद्धियाहिं चिधियाहिं घोलिरं ।
 देहिदेहगंधएण माणसेहिं जूरियं कहिं मि थामे भग्गएण खप्परेहिं पूरियं ।

घत्ता- देहहो अवसाणइं भीममसाणइं तहिं तहे जायउ पुत्तु धरु । 10
 कणयामरवणउ लक्खणपुणउ जणमणयणाणंदयरु ॥ १७ ॥

इय करकंडमहारायचरिए मुणिकणयामरविरहए भव्वयणकण्णावयंसे पंचकल्लाणविहाण-
 कप्पतरुफलसंपत्ते करकंडजम्मोप्पत्तिवण्णो णाम पढमो परिच्छेउ समत्तो ।

॥ संधि ॥ १ ॥

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*

*

A Matanga attempts to take the child away.

उप्यण्णए बालए विमलदिणे मंगलइं अणेयइं तहिं हुयइं ।

॥ णं दिणयरु उइयउ णिम्मलइं संजायइं पयडइं दिम्मुहइं ॥ १ ।

तैं जायपं तहे वीसरिउ दुक्खु	णं अडविहे जायउ कप्परुक्खु ।	
ण मेइणि भिंदिवि महिहरिंदु	णं जायउ णियकुलणहि छणिंदु ।	
सो णंदणु जायउ जाव लेइ	मायंगु ताम अग्गइ णिएइ ।	5
कसणच्छवि लोयण रत्त जासु	सो आयउ तहिं णंदणहो पासु ।	
उच्चायिउ तैं सो णियकरेण	णं हेमकलसु कुंजरवरेण ।	
तहिं करयालि थक्कउ सोह देइ	णं फणिवइमत्थइं मणि सेहइ ।	
णियणिलउ लपविणु जाइ जाम	पुक्कार पमेहिय ताए ताम ।	
अरे भग्ग मलीमस केत्थु पत्तु	किं लेवि जाहि महो तणउ पुत्तु ।	10
ण वि एक्कहो दुक्खहो पारु जाम	संपत्तउ गरुवउ दुक्खु ताम ।	

घत्ता— मायंगहो रुवैं खेयरइं कर जोडिवि पउमावइ भणिय ।

॥ मा रोवहि बाहिणिए सुंदरिए आयण्णहि वत्त महो तणिय ॥ १ ॥

The Matanga explains His parentage.

एत्थात्थि भरहि पव्वयपहाणु	विजयद्धु पसिद्धउ अप्पमाणु ।	
पुव्वावरसायरलभमाण	णं तोलादंढ सुसोहमाणु ।	
सुरकिंणरखेयरसुरहं संगु	तारेण विणिम्मिउ जो अहंगु ।	
तहिं बाहिणि सेढिहि णयरि अत्थि	जहिं जणहिं जाहिं णाणाहिं पंथि ।	
विज्जुण्ह नामैं जा पसिद्ध	वरगुणपरियाणिय जा समिद्ध ।	5

1. १ DN उच्चायउ. २ DJS ता

जो विजाणियरहिं हुउ समिद्धु तहिं णरवइ विज्जुप्पहु पसिद्धु ।
 तहो घरिणि सुविज्जलया पट्टय णं गउरि महेसहो कामरुव ।
 तहि जायउ णंदणु गुणणिकेउ हउं धरणिहि पयडउ बालएवु ।
 अणुरापं रत्तिय सयलकाल महो घरिणि पट्टई हेममाल ।

घत्ता— हउं तापं समउ दक्खिणदिसिहें रम्ममाणु गयणयले गउ । 10
 अंधकलिंगहो अंतरिणं विज्जसेलु अग्गइं ठियउ ॥ २ ॥

3

His insolence towards a sage.

चलंतु खलंतु सर्किकिणिरोलु परेज्जियतेयदिवाकरबोलु ।
 णहेण वि जंतउ तीएं समाणु तहो णउ चलइ दिव्वविमाणु ।
 थिरट्टिउ पेक्खिवि तं अयमौणु सरोसइं कट्टिउ तिक्खकिवाणु ।
 पलोइवि दिम्मुहं थाउ खणेण पणट्टउ तोसु विसणु खणेण ।
 अहोमुहु होएवि जोवउं जाम मुणीसरु दिट्टउ सुव्वउ ताम । 5
 पवड्डियकित्ति जणाण पसंसि णिवेसिय लोयण णसपपसि ।
 पलंबियबाहु करि व्व पयंड पयासिउ दुद्धरु इंदियदंड ।
 अकंपउ मेरु व सुट्टुं सुंयाणु णिरुवउ ज्ञायइ णिच्चलु ज्ञाणु ।

घत्ता— सो पेक्खिवि रुट्टउ बहिणि हउं जहिं अच्छइ ज्ञाणपरिट्ठियउ ।
 असिलय करयलि करिवि पुणु सो कोहें हणणहुं उट्ठियउ ॥ ३ ॥ 10

4

The sage's curse.

महो जंतहो कीयउ कज्जणासु इउ मणिणवि किउ उवसग्गु तासु ।
 तें रुसिवि पुणु महो दिण्णु साउ णउ भग्ग लहेसहि विज्जयाउ ।
 तें सावें विज्जउ गउ खणेण मइं चित्तिउ बहिणिण णियमणेण ।
 पट्टे मुणिवरु णउ सामणु होइ तं होइ खणद्धें जं भणेइ ।
 इय मणिणवि चलणहिं लग्गु तासु किं मुणिवर महो किउ विज्जणासु । 5
 हेंउ किंकरु तुह्महं देवदेव जम्मे वि ण छंडउं तुज्झ सेव ।

2. १ N corrects अं into अंग. २ SD अंतरेण

3. १ D परिज्जिय. २ JS अपमाणु ३ N दिम्मुहं. ४ सुट्टु ५ D सयाण, J सयाण.

4. १ DJS ए. २ J किंकरु हउं

कोहाणलु सामहि सामिसाल
ते वयणें उवसमु गउ मुणिदु

मा पसरउ तणुवणे सयलकाल ।
मंताण पहावे णं फण्णिदु ।

घत्ता— सो मुणिवरु जाणिवि तुंढमणु कमफमल णपेविणु पमणियउ ।
हे मुणिवर करुणइं कहदि महो कह होहंहिं विज्जउ रमणियउ ॥ ४ ॥ 10

5

Modification of the curse.

तं सुणिवि मुणीसरु परमणाणि
हे खेयर चंपणराहिवासु
पोमावइ तहो भामिणि गण
पाँवेस्सा पुणु मालिण
तहो घरिणिण कलहु करेवि सा वि
तहो णंदणु होसइ पवरतेउ
सो रज्जु लहेसइ पुरि विसालि
इउ मण्णिवि सेविउ मइं मसाणु

महो सम्मुहुं बोलइ दिव्ववाणि ।
सिरिघाडीवाहणवंधुरासु ।
णेवेवी दुंहुं हंरिवि तेण ।
दंतीपुरे णेवी तुरियण ।
णीसारिय आवेसइ इहावि ।
पालेसहि सो तुहुं गुणणिकेउ ।
तुहुं विज्जउ होसंहिं तम्मि कालि ।
हउं पाँलिमि जा होहइ सयाणु ।

5

घत्ता— इउ मण्णिवि मइं तउ सुउ गहिउ मा रोवहि हियवउ संथवहि ।
जो अज्जिउ अण्णभवंतरइं ते दियह महासइ अणुहवहि ॥ ५ ॥ 10

6

Padmavati allows him the guardianship of the child
and herself takes vows

जं विज्जाणाहं भणिउ वाए
तहो अण्णिउ णंदणु दुक्खियाए
जं भणहि बहिणि तं करमि सव्वु
सो खेयरु एहउ तहे भणेवि
तं अण्णिवि घरिणिहे वयणु वुत्तु

तं चित्तिवि पोमावइए ताए ।
पालेसहि बुद्धिए णिउणियाए ।
पालेसमि एहु सव्वंगभव्वु ।
गउ णियघरु णंदणु तणउ लेवि ।
लइ हेममालि एहु तुंज्ज पुत्तु ।

5

- ३ D रुढमणु. ४ J होसइं.
5. १ J करिवि २ S omits, obviously by mistake, the following portion
of this कडवक and the first two and a half lines of the next upto
जं भणहि बहिणि तं करमि सव्वु. ३ D पउरतेउ. ४ DN होहंहिं ५ D पालेसमि, N पालेसु
६ DJ सइं.
6. १ S सुज्ज.

सो लइयउ ताइं तुरंतियाइं
ता दुक्खिए मणि पोमावयाएं
समणिरया अज्जियकंतियाहो

परिपालिउ पुत्तु भणंतियाइं ।
समणियरहो णयरहो खणि गयाएं ।
अच्छंतिएं जम लइं ताव ताहे ।

घत्ता— तहिं देखिखवि मुणिवरु झीणतणु णामेण समाहिगुत्तु पवर ।

वउ लइयउ ताएं तुरंतियएं तहो पासि मुणिंदहो दुक्खहर ॥ ६ ॥ 10

7

The child is named Karakanda. A miracle.

सा पुत्तहो णेहें दिणि जि दिणे
संपाडइ तहो खेयरहो घरि
तहो पउरकंडु देखेवि करि
सो वडुइ दिणि दिणि कलणिहाणु
तहिं अवसरि आया सुअसमुइ
अइझीणा दुद्धरतवभरेण
के वि झाणसमग्गेल णाणवंत
ते भीममसाणएं आय जाम

गुडसक्करलडु व लेवि खणे ।
परिपालइ णंदणु वइरिअरि ।
करकंडु णामु किउ पयडुधरि ।
णं रेहइ ससहर फुरियभाणु ।
जसहइ मुणीसर वीरभइ ।
संधेण समउ चउविहवरेण ।
के वि जल्लमलेण विलित्तगत ।
तहिं एक्के दिट्ठउ चोज्जु ताम ।

5

घत्ता— णरहो कवांले समुट्ठियउ णयणवयणे वंसहो विडउ ।

इउ कारण पभणहि मुणिपवर जं पुच्छिउ तं सयलु वि घंडउ ॥ ७ ॥ 10

8

Sage Jasahadda explains the miracle. Karakanda
acquires the lucky bamboos.

तं वयणु मुणिवि जसहइएण
तिहिं वंसहिं एयहि अइपयंड
जसु हत्थे चडेसहिं वंसलेस
मुणिणाहहो पासि परिट्ठिएण
पुणु हियवए मंतंइ दिणवियाले
ता एक्कहिं दिणि ते वंस तेण
किर जाइ लेवि सो णियघरासु

लडु मुणिहि पयासिउ तं पि तेण ।
होसहि धयअंकुसच्छत्तदंड ।
पावेसइ मेइणि सो असेस ।
आयणिणउ इउ सम्मइदिएण ।
मुणिवयणु ण चुक्कइ कहि मि काले ।
खंडाविय तिणिण वि तुरियएण ।
करकंडु परायउ पासि तासु ।

5

7 १ SJ सममूल २ SJ कवाळ, DN कवाल ३ J एउ. ४ S घडिउ,

8. १ N चितइ

उद्वालयि भट्टहो पासि तेण ते भट्टे अण्णिवि भीयण ।
 तहो पुरउ तेउ असहंतण पुणु भट्टे भणुउ विसण्णण ।
 तुहुं जइयहुं रज्जु लहेहि मित्त मइं मंति करेसहि ललियगत्त । 10
 घत्ता— करकंडइं मण्णुउ तं सयलु जं भणियउ भट्टे मणहरइं ।
 गउ वंस लणविणु गियघरहो पुणु अक्खिउ तायहो कलसरइं ॥ ५ ॥

9

Karakanda is taught various arts and sciences.

करकंडहो उप्परि खेयरासु अइपउरु पवड्डिउ णेहु तासु ।
 पाढाविउ सो णीतिण जुयाइं वायरणतक्कणाडयसयाइं ।
 कैविल्लिरइयकव्वइं बहुरसाइं वच्छायणगणियइं णवरसाइं ।
 मंताइं असेसाइं तंतयाइं वसियरण सुसोहइं जंतयाइं । 5
 असिचक्कुंतल्लुरियउ वराउ धणुवेयसत्तिदिढतोमराउ ।
 मल्लाण जुझ तणुघट्टणाइं उल्लणइं वलणइं लोढणाइं ।
 फलफुल्लपत्तल्लेयंतराइं जाणाविउ सयलइं सुहयराइं ।
 पड्ड पड्डह मुरय वीणाइ वंसु विज्जाइं असेसाइं कलिउ एसु ।
 घत्ता—जं किं पि पसिद्धउ भुवणयले खेयरइं जणाविउ सो सुरइ ।
 लोहेण विडंविउ सयलु जणु भणु किं किर चोज्जइं णउ करइ ॥ ५ ॥ 10

10

The story of learned company.

हियण गरुउ उवयारु वहइ करकंडहो सो पुणु खयरु कहइ ।
 विज्जाहिवेण सहुं संगु करहि घरे जाएवि सो गियमेण सरहि ।
 करकंडु भणइ किं ताए तासु उवयारु अत्थि विज्जाहिवासु ।
 ता कहइ खयरु सुणि सरलचित्त कणउज्जणयरे दुइ अत्थि मित्त ।
 वणिविण्ण कलिय विज्जाए संत गय चोडदेसे धणलोल संत । 5
 धणु अज्जिवि पुणु ते घरहो चलिय अद्धवहिहे दियसासुरउ वलिय ।
 तहिं दिट्ठा ससुरइं दियवरासु गिय तेण तुरिउ ते गियघरासु ।
 सम्माणिय ते वीसमहिं जाव वज्जंतउ डिडिमु आउ ताव ।

9 १ N adds before this in the margin वसियरण सुसोहइं जंतयाइं कणाडयाइ-
 भासासयाइं ।

10. १ S ताय. २ DN चलिय.

घत्ता— आयणिणवि डिंडिमु खरविरसु परिपुच्छिउ सुंसुरउ तेहिं खणे ।
कैं कज्जें वज्जइ माम इहु असुहावउ कण्हं पयइ जणे ॥ १० ॥

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11

The story continues

ते कहिउ एत्थु णरणाहधूव	णिय मंडइं रक्खसैं कामरूव ।
छंडावइ को वि ण सा वराय	रक्खेण जित्त णरणियर राय ।
णइपारि णयरि उव्वसि वसेइ	तहो भीएं को वि ण ऊससेइ ।
विज्जाहिउ णरु आयउ णिएइ	तैं कज्जें दिवि दिवि इहु भमेइ ।
तं सुणिवि वयणु पहसियमुहेहिं	सइंतउ डिंडिमु धरिउ तेहिं
ता तक्खणे डिंडिमवाइएण	णरणाहहो कहिउ पराइएण
णर दोणिण पराइय देव इत्थ	णं धम्मपुंज णिम्मल पसत्थ ।
ते भणहिं देव मणे धरहिं गव्वु	जं भणइ राउ तं करहुं सव्वु ।

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घत्ता— ता राएं जाइवि बे वि जण सम्माणिवि णीया णियघरहो ।
परिपेसिय तक्खणे तेण पुणु रक्खसहो पासि अइदुद्धरहो ॥ ११ ॥

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12

The story of learned company concluded

गय विणिण वि ते रक्खसणिवासे	परिभमइ ण कवणु वि जासु पासे ।
तहिं थोरपओहर दिट्ठ कण्ह	लायण्णतरंगिणि कणयवण्ण ।
पुणु दिट्ठउ रक्खसु कविलकेसु	उच्चारइं मंतहो गलियदेसु ।
असइंतउ पभणइ मंततेउ	हउं किंकरु तुम्हहं पवणवेउ ।
संसिद्धउ मणिणवि तेहिं रक्खु	गय कण्ह लेवि जहिं णिउ समक्खु ।
रक्खससमेय कण्णाए जुत्तु	आवंत दिट्ठ लोएहिं वुत्तु ।
जण भणहिं अज्जु हुय एत्थु संति	एवंविह आया जेत्यु मंति ।
ते दिक्खिअवि राणउ हिट्ठविच्चु	अइपउरं पइण्णउ ताहं विच्चु ।

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॥ घत्ता—कण्ह भणेविणु णियबहिणि तेहिं समणिय णरवरहो ।
पुणु करिकरपीवरथोरभुर्यं गय लीलएं ते णियपुरवरहो ॥ १२ ॥

10

३] सुसरउ.

12. १ D J °वेसु २ J पवर. ३ J ताहिं ४ J °भुव.

The story of foolish company.

किउ विज्जावंतहो संगु जेण	सुहसंपइ लब्भइ णरहो तेण ।	
ते विज्जावंतहो तणउ संगु	सयमेव करेव्वउ जह अहंगु ।	
विज्जाविहीणु मा करहि मिच्चु	विवरीउ करइ सो विद्धरे चित्तु ।	
कि विज्जएं हीणहो दिट्ठु दोसु	सो खयर कहइ तहो जणियतोसु ।	
वाणारसिणयरहो मित्त वे वि	देसंतरु गय अण्णाण ते वि ।	5
धणु अज्जिवि आवहि वल्लिवि जाव	ता अंतरि रक्खसु दिट्ठु ताव ।	
सो पेक्खिवि ते भयभीय णट्ठु	पाविट्ठु जेम तवचरणभट्ठु ।	
ज्जउ मुणहि कि पि हियवएं अयाण	ते पाविय तेण पलायमाण ।	
वत्ता— ता णिसियरे सहुं जुज्जेवि फुडु ते केण वि पड्डइ पंथियइ ।		
छंडाविय सहयर वे वि जण परउवयारे संठियइ ॥ १३ ॥		10

The story of low company

तह णिच्चएं सहुं संसग्गु धीर	इहु कह व ण किज्जइ लडहवीर ।	
णिच्चएण समउं जे कियउ संगु	उप्पज्जइ तहो खेवेण भंगु ।	
सुणु णीचकहाणी कहमि तुज्जु	इह णीइ सुलक्खण हियएं वुज्जु ।	
को वि अत्थि सुदसणु णाम वणिउ	सो णिच्चणरिंदे लहु जि भणिउ ।	
जइ अहरअलग्गी पढहि गाह	हउं देमि धरित्ती तुह अवाह ।	5
उट्ठउडअलग्गी गुणसणाह	ता वणिणा तुरिएं पढिय गाह ।	
गाथा—अरितेयजलणजालासंजलिया धरणि काणणे सयले ।		
असिजलधारातोएं संसित्ता णिहणयं जाया ॥		
ते राएं तूसिवि वणिवरासु	महि दिण्णी खेवें सुंदरासु ।	
ता एक्कहि दिणि गुणसायरेण	संपीणिय दुत्थिय वणिवरेण ।	10
वत्ता— संसग्गु कियउ सहुं चेडियइ कुडिलेण य वणिणा जाम तहि ।		
ता जायउ गब्भु खणेण तेहे संजणिय मणोरह सयल जहि ॥ १४ ॥		

14. १ S णीचए. २ S णीचेण ३ J सलक्खण. ४ J तहो.

The story of low company concluded.

- ता तुरिउ ताएं सो वणिउ उचु महो एक्कु वयणु तुहुं करि निरुचु ।
 पैह रायहो बरहिणिमंसुएण मैहो दिज्जइ जीवमि निच्छएण ।
 ता गयउ तुरंतउ वणिपहाणु तहो बरहिणि सम्मुहुं लद्धु ठाणु ।
 सो बरहिणु विहक्किवि जीउ अवरु घरे जाइवि तैं तैहे दिण्णु पवरु ।
 वणिवरहो तुरिउ आसीस देवि तं खद्धु ताइं मोरउ भणेवि । 5
 ता गयरिहिं सिहि अलहंतएण देवाविउ डिडिमु राणएण ।
 सो सुणिवि ताएं वेडिणं गिवासु सिहिवइयरु अक्खिउ सयलु तासु ।
 सो णरवइ रुद्धउ वणिवरासु मारणहं समप्पिउ तलवरासु ।
 घत्ता—अणुहुंजिवि णिच्चैहो संगफलु भयभीपं वणिणा तुरियएण
 घरु जाइवि णिच्चणराहिवहो मोरुल्लउ अप्पिउ तक्खणेण ॥ १५ ॥ 10

The story of noble company.

- पुणु उच्चकहाणी णिसुणि पुत्त संपज्जइ संपइ जैं विचित्त ।
 परिकलिवि संगु णीचहो हिण्ण उच्चेण समउ किउ संगु तेण ।
 वाणारसिणयरि मणोहिरामु अरविंदु णराहिउ अत्थि णामु ।
 संतोसु वहतउ णियमणम्मि पारद्धिहें गउ एक्कहिं दिणम्मि ।
 जलरहियहिं अडविहिं सो पडिउ तहिं तण्हणं भुक्खणं विण्णडिउ । 5
 अमिण्ण विणिम्मिय सुहयराइं तहो दिण्णइं वणिणा फलइं ताइं ।
 संतुद्धउ तहो वणिवरहो राउ घरि जाइवि तहो दिण्णउ पसाउ ।
 उवयारु महंतउ जाणएण वणि णिहियउ मंतिपयम्मि तेण ।
 घत्ता—अणुराणं विणिण वि तहिं वसहिं दिणयरतेयकलायर ।
 गुणगणरणहं सीलणिहि गहिरिमाइं णं सायर ॥ १६ ॥ 10

The story of noble company continues

- ता एक्कहिं दिणि मंतीवरेण तहो रायहो णंदणु हरिवि तेण ।
 आहरणइं लेविणु दिहिकरासु गउ तुरिउ विलासिणिमंदिरासु ।

15. १ J अह. २ J महु. ३ J तहिं ४ S णीचहो

16. १ S अरिबिद.

गयमोल्लइं जणणयणहं पियाइं	तहि वणिणा तोहे समप्पियाइं ।	
सैरयागमससहरआणणीहे	पुणु कहियउ तेण विलासिणीहे ।	
मइं मारिउ णंदणु णरवईहि	इउ कहियउ सयलु वि थिररईहि ।	5
तं सुणिवि ताइं पभणिउ सणेहु	मा कासु वि पयडु करेहिं णहु ।	
एत्तहि अलहंते सुउ णिवेण	देवाविउ डिडिमु णयरे तेण ।	
जो रायहो णंदणु कहइ को वि	सहुं दविणइं मेइणि लहइ सो वि ।	

घत्ता—ता केण वि धिहैं तुरियपण णग्णाहहो अग्गइं भणिउ ।

उवलक्खिउ तुह सुउ देव मइं सो णवलंइं मंतिणं हणिउ ॥ १७ ॥ 10

18

The story of noble company concluded.

तं वयणु सुणेविणु सरलबाहु	संतुट्टु मंतिहे धरणिणाहु ।	
तिहिं फलहिं मज्जे एक्कहो फलासु	णिहुरियउ रिणु मइं मइवरासु ।	
अवराह दोणिण अज्ज वि खमीसु	खाणि हुयउ पसण्णउ धरणिईसु ।	
परियाणिवि मंतिइं रायणेहु	णिवणंदणु अप्पिउ दिव्वेदेहु ।	
अइहोहि णरेसर परममिन्नु	मइं देव तुहारउ कलिउ चित्तु ।	5
वणिवयणु सुणेविणु णरवरेण	अइपउरु पसाउ पइण्णु तेण ।	
गुरुआण संगु जो जणु वहेइ	हियइच्छिय संपइ सो लहेइ ।	
एह उच्चकहाणी कहिय तुज्जु	गुणसारणि पुत्तय हियइं तुज्जु ।	

घत्ता—करकंडु जणाविउ खेयरइं हियवुद्धिणं सयलउ कलउ ।

इय णित्तिणं जो णरु ववहइ सो भुंजइ णिच्छउ भूवलउ ॥ १८ ॥ 10

19

The king of Dantipur dies heirless Selection of
a successor by a divine method

तं वयणु सुणेविणु खेयरासु	करकंडु ण मेल्लइ पासु तासु ।	
णियमंदिरु मेल्लिवि रम्ममाणु	करकंडु ण मेल्लइ तं मसाणु ।	
रइ करइ तेत्थु लीलाए जाम	दंतीपुरि एक्कहिं दिवसि ताम ।	
वियरंतवइरिविहावणासु	दुस्सीलेरायभयदावणासु ।	
जणु आण ण लंघइ तणिय जासु	हुउ णयरि णरिंदहो णासु तासु ।	8

17 D सुरयागम. २ S आणणाहो. ३ J थिरमईहि. ४ D करेवि. ५ S J णवल्लइ.

19. १ J दुण्णील, S दुण्णीइ.

हा हा रउ उट्टिउ पुरवरम्मि अइदुक्खु पवड्डिउ जणवयम्मि ।
 जणु जंपइ को वि ण अत्थि कुमरु जो रज्जु करेसइ एत्थु पवरु ।
 ता मंतिमणहो परिफुरिउ मंतु अवलोयउ गयवरु लडहदंतु ।

घत्ता—तं पुज्जिअि मयगलु मइवरइं परिपुण्णउ कुंभु समप्पियउ ।

जो रज्जु करेसइ तहो उवरि ढालेसहि एउ वियप्पियउ ॥ १९ ॥

10

20

Karakanda's luck.

पढंत दिएसर साम सरेण मिलाविय देवाणिकाय वरेण ।
 ससंख सडिडिम काहलत्तु पवज्जिउ मइलु मेइणिपूरु ।
 घराउ विणिग्गउ वारणु तुंगु विलासिणिगेहहो णाइं मुयंगु ।
 लुलावियसुंडु चलावियकण्णु विलोलसुलोयणु उज्जलवण्णु ।
 स पुण्णउ कुंभु करेण करंतु छणिंदु व पव्वयसिगु सरंतु 5
 पुरम्मि घरेण घराइं लहंतु समुण्णइ तो वि समग्ग वहंतु ।
 भमेविणु पट्टणु चच्चरवंतु गउ गउ बाहिरि दूरे भंमंतु ।
 मसाणहो मज्जे अउव्वउ मारु गएण तुरंतणं दिट्ठु कुमारु ।
 सुसोहणु कुंभु सिरेण णएण सिरम्मि विरेइउ तासु गएण ।

घत्ता—सो देखिअि लोयहिं सिरु धुंणिउ हा हा रउ गरुयउ घोसियउ ।

किं कीयउ एणं करिवरिणै मायंगहो कलसु णिवेसियउ ॥ २० ॥

10

21

Karakanda is made king of Dantipur.

इउ मण्णिअि ते सामंत मंति णउ अग्गइ चल्लहिं णउ णियंति ।
 उहुंमण अच्छहि जा मणम्मि खेयरहो ताम तहिं तक्खणम्मि ।
 मुणिदिण्णैसावै जउ णासियाउ विज्जाउ पराइउ तासु ताउ ।
 ता हरिसुक्कंठणं खेयरेण लोयहं परिअक्खिउ सुंदरेण ।
 मायंगहो सुउ णउ होइ एहु णिवणंदणु एहुउ दिव्वदेहु । 5

20 J मंदळ. २ S धुणेवि. ३ S करिवरेण

21. १ N मुणिदिण्णै.

मा संकहु वच्चइ सरइ अगि करु लायहु तुम्हइ करिकरमि ।
जा विज्ज लैखइ णर संगरमि करकंडहो सौ देविणु करमि ।
इउ करिवि खयरु विज्जावलेण णियभवणु गयउ पुणु णहयलेण ।

घत्ता—जयघोसु पवड्डिउ गयणयले अमरेहिं सुमंगलु पूरियउ ।

कणयामरवण्णहिं माणवहिं करकंडु रजे वइसारियउ ॥ २१ ॥

10

इय करकंडमहारायचरिए सुणिक्कणयामरविरहए भव्वयणक्कण्णायसे

पचक्कण्णविहाणक्कण्णतइफलसपत्ते करकंडरजलंभो णाम

बीउ परिच्छेउ समत्तो ।

॥ सधि २ ॥

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१ N लइय देवेण रमि, ३ S J सो.

III

1

Karakanda enters Dantipur with pomp and ceremony.

ध्रुवकं—पुण मंतिहि भणियेउ णवउ णिउ तुहुं गयवरखांधि समारुहहि ।
चलु चलु सुंदर लहु चलहि दंतीपुरि रज्जहो भरु वहहि ॥ १ ॥

णिज्झरझरंतमयगिल्लगंडे	करकंडु चडिउ ता करिपयंडे ।	
क वि लीला मणहर अइवहेइ	णं सुरवइ अइरावइं सहेइ ।	
संचल्लिउ सो सहुं णरवरेहि	विज्जिज्जमाणु चलचामरेहिं ।	5
लीलाविलाससुहसामिणीहिं	गाइज्जमाणु वरकामिणीहिं ।	
कलयंठिरावकयहीलणेहिं	संथुव्वमाणु वंदीजणेहिं ।	
गुणपउररायतगयमणेहिं	सेविज्जमाणु गायरजणेहिं ।	
परलोयकजे उज्जुवगईहिं	सलहिज्जमाणु सज्जणमईहिं ।	
अवरेहिं वि लोयहिं कलियमाणु	गउ सुंदरु पुरवरे जणसमाणु	

घत्ता— सो पुरवरणारिहिं गुणणिलउ पइसंतउ दिट्ठउ णयरे कहं ।
णं दसरहणंदणुं तेयणिहि उज्झहिं सुरणारीहिं जहं ॥ १ ॥

2

The flutter amongst the damsels of the town at his entry.

तहिं पुरवरि खुहियउ रमणियाउ	झाणट्टियमुणिमणदमणियाउ ।	
क वि रहसइं तरलिय चलिय णारि	विहडफ्फड संठिय का वि वोरि ।	
क वि धावइ णवणिवणेहलुद्ध	परिहाण ण गलियउ गणइ मुद्ध ।	
क वि कज्जलु बहलउ अहरे देइ	णयणुल्लयं लक्खारसु करेइ ।	
णिग्गंथवित्ति क वि अणुसरेइ	विवरीउ डिंभु क वि कडिहिं लेइ ।	5

1 १ S भणिउ २ D J N भामिणीहिं ३ S किइ ४ S जिह

2. १ चारि. २ D बहलउ.

क वि णेउरु करयालि करइ बाल सिरु छंडिवि कडियले धरइ माल ।
 णियणंदणु मणिवि क वि वराय मज्जारु ण मेलुइ साणुराय ।
 क वि धावइ णवणिउ मणे धरंति विहलंघल मोहइ धर सरंति ।

घत्ता— क वि माणमहल्ली मयणभर करकंडहो समुहिय चलय ।
 थिरथोरपओहरि मैयणयण उत्तकणयछवि उज्जालिय ॥ २ ॥

10

3

He enters the decorated palace and is crowned king

णवरज्जलंभरंजियहिण करकंडइं पुरे पइसतएण ।
 गयखंधे चडिणय जंतएण णिउ राउलु लीलएं पत्तएण ।
 ते दिट्ठउ रायणिकेउ तुंगु अइमणहरु णं हिमवंतंसिगु ।
 मुत्ताहलमालातोरणेहिं णं विहसइ सियदंतहिं घणेहि ।
 किंकिणिरणंतु धयवडवमालु णं णच्चइ पणयिणि विहियतालु ।
 चामीयरमणिरयणेहि घडिउ णं सग्गहो अमरविमाणु पडिउ ।
 तहिं पइसइ णवणिउ विमलबुद्धि पारभिय गुंरुयणु मणविसुद्धि ।
 करहेपकुंभु मंगलु करंति क वि माणिणि णिग्गय ता तुरंति ।
 परिमंगलु किउ वरदीवएहि जय कारिउ पुणु णारीसएहिं ।
 सोवण्णकलसकयउच्छवमि पइसारिउ सो णिवमंदिरमि ।

5

10

घत्ता— सो सयलगुणायरु सीलाणिहि विणयभावसंजुत्तउ ।

सामंतैमंतिजणपरियरिउ पुरि अच्छइ रज्जु करंतउ ॥ ३ ॥

4

Karakanda sees a portrait and feels attracted.

तहिं तेण वि रज्जु करंतएण आणाविय वंस तुरंतएण ।
 आपसवसेण व जे धरिय धयअंकुसछत्तहं दंड किय ।
 आसावसेण जो तहिं जि ठिउं पुणु आणिवि दियवरु मंति किउं ।
 ता एक्कहिं दिणि करकंडएण वरलीलएं णयरे भमंतएण ।
 देसंतइ जो हिंडंतु पत्तु तहिं दिट्ठउ सो णरु ललियगत्तु ।
 पुणु दिट्ठउ तहो करे पडु विचिउ जो मोहइ लोयहं तणउ विउ ।
 सो भणियउ करकंडइं णिवेण पडु अप्पहि देक्खहुं सहुं हिण ।

5

३] मिय.

3. १ D N पणएं. २ N गुरयण; D गुणरयणमणसुद्धि ३ N सामंति.

4. १ J डियउ. २ J कियउ.

ता तेण समण्डि पत्थिवासु
सो पंचवण्णु गुणगणसैंहंतु
तहि रूउ सलक्खणु तेण दिट्ठु
मुहकमलु सउण्हउ दीहसासु

जणु रत्तउ अणुराएण जासु ।
करकंडइं जोयिउं पडु महंतु ।
णं मयणवाणु हियवणं पइट्ठु ।
जरु दाहु अरोचकु हुयउ तासु ।

10

यत्ता— करकंडइ जोइउ पडु पवर थिउ हियवण विंभिउ एक्कु खणु ।

जणपुलयइ कहियउ तहो विरहु तें मउलिउं णवणिउ विमणमणु ॥ ४ ॥

5

He learns that the portrait was of the princess of Saurashtra.

णिवहियउ मुणिउ पडधरणेण
इय मुणिवि तो वि पडिलविउ भाय
णउ छंडइ सो पडु उल्लसंतु
महो सहयर अक्खु पयत्तएण
आयणिवि तें वयणाणुसार
एत्थत्थि देव सोरट्ठु देसु
तहिं णयर अत्थि गिरिणयर णाम
तहिं राउ अत्थि अरिसिरकयंतु

वरु होहइ कण्णहे एहु भरेण ।
पडु अप्पहि अम्हहं जाहुं राथी
पुणु भणइ णरेसरु णीससंतु ।
पडु लेवि भमहि कज्जेण केण ।
तहो रायहो कहियउ पडवियारु ।
सुरलोउ विडंबिउ जें असेसु ।
सुरखेयरणरणयणाहिरामु ।
अजवम्म णाउ अजियंगिकंतु ।

5

यत्ता—तहे रूवकरंडी कलसरिय जा णयणपियारी णरवरहं ।

मयणावलि णामइं तेयणिहि सा इई धीय मणोहरहं ॥ ५ ॥

10

6

She herself had become enamoured of him

मयणावलि सा एक्कहिं दिणम्मि
तहिं खेयर जणमणणयणइट्ठु
गायंता गेयइं मणहराइं
गेयाइं मणोज्जइं सा सुणेवि
विहलंघल गयकल झीणदेह

गय सहियहिं सहुं णंदणवणम्मि ।
दोळ्हहरि चडीणा ताइं दिट्ठु ।
कागलियइं करकंडहो किराइं ।
धरणीयले णिवडिय तणु धुणेवि ।
कसणम्मि पक्खि णं चंदलेह ।

5

३ S महंतु. ४ DJ जोयउ. ५ S हियए. ६ Mss. मउलिय.

5. १ D णामु. २ J तहि

6. १ S दोळ्हहरि २ S scores this out and substitutes तणइं in its place in the margin in second hand

द्यायाहयकोलि व कंपमाण णिय सहियहिं घरु सोएं समान ।
समसीलहिं जणमणदुहहरीहिं परिपुच्छिय विणपं सहयरीहिं ।
विहलंघल कि हूई सहीए अमहहं कहि बहिणिण वच्छलीए ।
मोहेण वि सहियहिं सरलियाए विरहाणलु अक्खिउ बालियाए ।

धत्ता— जो गीयउ गायउ खेयरहि मई सूवउ करकंडहो तणउ । 10
तो तेण वियंभिउ महो हियउ पुणु चउदिसु लायउ रणरणउ ॥ ६ ॥

7

Marriage—proposal.

मई तुज्झ सहिए पायडिय वित्ति जइ सकहि ता महो करि परित्ति ।
धिरहग्गिजालपज्जलियमाण मेहो णासहि जाव णं सहिए पाण ।
ता दुक्खु बहंतिए णरवरासु संखेवें अक्खिय वत्त तासु ।
करकंडगेयआयण्णणेण मयणावलि पीडिय कामण्ण ।
आयण्णेवि बालहे तणिय वत्त राएण लिहाविय हरिणणेत्त । 5
जयभूसण कुलगयणमि चंद पडु अप्पिउ रापं महो णरिंद ।
अरिदुसंहमोडण भडसहाउ हउं तुज्झ णयरे पडु लेवि आउ ।
पडु पेक्खिअवि गच्छइ मोहु जो वि वरु होइ णरेसर तौहे सो वि ।

धत्ता— मई पडु पिसुणिउ तुज्झ णिव एउ इत्तिउ तम्हा महो सरउ ।
सा कमलदलच्छी ससिवयण तउ करयलु करपल्लवे धरउ ॥ ७ ॥ 10

8

Madanavali is brought and is married to Karakanda.

तहो सुणिवि वयणु पडधरणरासु पडिवणिउ रापं सयलु तासु ।
तैसरिसा कुलगहससहरेण संपेसिय णियणर णिववरेण ।
विषहमि पसण्णए कयसहाय मयणावलि लेविणु ते वि आय ।
किय हट्टसोह धरि तोरणाइं संबद्धइं तहो करेकंकणाइं ।
आणविह वज्जइं वाइयाइं गीयाइं एसालइं गाइयाइं । 5
भावइं गच्छइं गच्छियाइं गयतुरयहं थइइं खंचियाइं ।
उग्घाडिउ मुहंवेहु विहिं जणाहं णं मोहपडलु तग्गयमणाहं ।

7. J '1 'महु. 12 J 'णु सहिय. 3 J ताहिं.

8. 1 D करे.

घंयजलिअजलणभामरिउ सत्त देवाविय भट्टहिं पढिवि मंत ।
 करु बौलहे अप्पिउ णववरेण किय सवहणाई दाहिणकरेण ।
 भउ तारामेलउ णिविहु तेम जम्मे वि ण विहडइ णेहु जेम । 10
 पहिलारउ मिलियउ मणु पसत्थु किउ लोयचारु जणरंजणत्थु ।
 सुविसुद्धदिणहिं रंजियमणाहं सामंतहि कियउ विवाहु ताहं ।
 घत्ता— णरणाहहो हुयँउ विवाहु तहिं सुर खेयर देक्खिवि उल्लसिय ।
 णियभोयहो उवरि विरत्तमणु तहो तणिय रिद्धि मणि अहिलसिय ॥८॥

9

Karakanda's mother appears at the marriage.
 Embassy from the king of Campa.

तहिं अवसरि पोमावइ वि माय णियणदणु देक्खहुं तुरिय आइ ।
 सा दिट्ठी करकंडं णिवेण पुणु पणमिय भावे णवणवेण ।
 णियपुत्तविवाहें हरिसियायं आसीस पदिणी तुरिउ तां ।
 ॥ चिरु जीवहि णंदण पुहइणाह कार्लिदी सुरसरि जाव बाह ।
 वइसारिय विणएं सा णवेवि दिणु अज्जु सहलु एहउ भणेवि । 5
 सम्माणिय वयणहिं कोमलेहिं परिहाविय वत्थहि उज्जलेहिं ।
 आसीस देवि सा गय तुरंति करकंडकित्ति णं विप्फुरंति ।
 ता एत्तहिं जणमणजणियराउ करकंडपुरउ पडिहार आउ ।
 घत्ता— करकमल णिवेसिवि सिरकमले पडिहार पयंपइ पुट्टसरु ।
 चंपाहिवरायहो दूउ णिव सो अच्छइ सिंहवारम्मि वरु ॥ ९ ॥ 10

10

The king of Campa claims homage from Karakanda.

त सुणिवि वयणु करकंडण पडिहार पउत्तउ तुरियण ।
 लइ जाहि तुरिउ सो सुहड जेत्यु चंपाहिवदूवउ आणि पत्थु ।
 तं रायहो वयणु सुणेवि तेण लहु आणिउ सो पडिहारण ।
 सो देक्खिवि दूवउ राणण संमाणिउ दाणइ आसणेण ।
 संसिद्धी मेइणि सयल जासु भणु कुसलु दूव चंपाहिवासु । 5

१ J धिय ३ J बालहिं. ४ SJ originally read हुहउ which is corrected in S as हुअउ and in J as हुअउ.

9. १ JN तुट्टसर or रुट्टसर.

10. १ N सदिट्ठी.

दूवेण भणिउ तहो कुसलु राय पइं जेहा अच्छहिं जसु सहाय ।
अणवरउ णरिंदहि विहियसेव सो सुमरइ तुम्हं देवदेव ।
जह जलहं ण भिण्णउ सीयलत्तु तह चंपणरिंदहो तुहुं णिरुत्तु ।

घत्ता— लइ पालहि णिव करकंड तुहुं चंपाहिवरायहो केर वर ।

होणविणु एक्कहिं वे वि जण अणुहुंजहु तुम्हं भोय घर ॥ १० ॥

10

11

Karakanda proposes to decide the issue by an open battle.

विणु केरइं लब्भइ णाहि मित्त एह मेइणि भुंजहुं हत्थमेत्त ।
ण वि पालहि जइ पुणु सेव तासु तो ठाउ करहि अह कहिं मि णासु ।
तुं सुणिवि वयणु करकंडएण ते हियवपं कोहु धरंतएण ।
(आयंबणयण भालयले णीय णं चंददिवायर सेंगि ठीय ।
जाजाहि दूव तउ सामि जेत्यु तुहुं खणु वि एक्कु मा वसहि पत्थु ।
संखेवें कहि चंपाहिवासु हउं आयउ तुरियउ तुंज्ज पासु ।
जइ संगरि अत्थि भडावलेउ संगामु मज्झु ता तुरिउ देउ ।
इउ सुणिवि वयणु गउ दूउ तेत्थु सिरिधाडीवाहणु वसइ जेत्यु ।

5

घत्ता— तैं कहियउ दंतीपुरिणिवइं सो पइं देव णै वि णवइ ।

संगामरंणि तुम्हेंहिं सहुं अइजुज्झइ धीरउ इउ लवइ

10

12

Karakanda's march. The Ganges. Siege of Campa.

तं सुणिवि वयणु चंपाहिराउ सण्णज्झइ ता किर बद्धराउ ।
तावेत्तहिं दंतीपुरिणिवेण कंपाविय मेइणि मंदरेण ।
णिण्णासियअरियंणजीवएण उड्ढाविय दहदिसि रय रणेण
णहु छायउ खलियउ रवि वएण लहु दिणु पयाणउ कुञ्जएण
गंगापएसु संपत्तएण गंगाणइ दिट्ठी जंतएण ।
सां सोहइ सियजल कुडिलवंति णं सेयभुवंगहो महिल जंति ।
दूराउ वहंती अइविहाइ हिमवंतगिरिंदहो किस्ति णाइं ।

5

२ J सहाई.

11. २ S संगे. २ J तुज्झ ३ DN ण णवि.

12. १ S सुणेवि. २ S N अरिणर.

विहिं कूलहिं लोयहिं ण्हंतपहि
 दग्भंकियउड्ढहिं करयलेहिं
 हउं सुद्धिय णियमग्गेण जामि
 णइ पेक्खिअवि णिउ करकंडेणामु

आइच्चहो जलु परिदिंतएहिं ।
 णइ भणइ णाइं एयहिं छलेहिं ।
 मा रूसहिं अम्हहो उवरि सामि ।
 गउ जणणणयइ गुणगणियधामु ।

10

घत्ता— जे संगरि सुरवरखेयरहं भउ जणियउ धणुहरमुअसरहि ।
 ते वेढिउ पट्टणु चउदिसिहिं गयतुरयणरिंदहिं दुद्धरहिं ॥ १२ ॥

13

The king of Campa receives information

तं वेढिउ जा राएण तेण
 णरणाहहो कहिउ पेरेण केण
 हे णरवइ परबलवणहुआसे
 उहंडसुंड गय गुलुगुलंत —
 संचल्लिय रहवर धरहरंत —
 करवालकिरण रविकरहरंत —
 छुरिणहिं कोत अइविप्फुरंत
 सीहोवैमदुद्धरु अइपयंड

ता आउलि पुरयणु हुउ खणेण ।
 उवरुद्धउ परबलु सयलु ॥
 वंदीयणसज्जणपूरियासे ।
 कुडिलाणण वरहय हिलिहिलंत ।—
 फारक्कहिं फुरियहिं फरहरंत । —
 वंकुडिय कउत्तल थैरहूरंत । —
 पवणा इव वेपं संचरंत १ —
 तुहं उवरि पराइउ वइरिदंड ।

5

घत्ता— तं सुणिअि णरिंदहो मुहकमलु सजायउ रत्तुप्पलसरिसु ।
 डसियाहरु भूभंगुरणयणु कोहाणलु वड्डिउ गउ हरिसु ॥ १३ ॥

10

14

The Campa-king marches out with his forces

ताव सो उट्ठिओ धाइया किंकरा
 वाउवेया हया सज्जिया कुंजरा
 हक्क डक्कार हुंकार मेलंतया
 के वि सम्माणु सामिस्स मणंतया
 चावहत्था पसत्था रणे दुद्धरा
 के वि कोवेण धावन्ति कप्पंतया

संगरे जे वि देवाण भीयंकरा ।
 चक्कचिक्कार संचल्लिया रहवरा ।
 धाविया के वि कुंताइं गेण्हंतया ।
 पायपोमाण रायस्स जे भत्तया ।
 धाविया ते णरा चावचित्ता वरा ।
 के वि उग्गिण्णखग्गेहिं दिप्पंतया ।

5

१ करकंड णामु.

13. १ J °धु. २ SJ थरहरंत ३ SJ थलहरंत, N धरहरत. ४ D सीहो इव. ५ DN तहो.

के वि रोमंचकंचेण संजुत्तया के वि सण्णाहसंबद्धसंगत्तया ।
 (के वि संगामभूमीरसे रत्तया सग्गिणीछंदमग्गेण संपत्तया ।
 घत्ता— चंपाहिउ णिग्गउ पुरवरहो हरिकरिरहवरपरियारिउ ।
 उहंडचंडपीवरकरहिं भणु केहि ण केहिं ण अणुसरिउ ॥ १४ ॥ 10

15

Fight begins.

ता हयइं तूराइं भुवणयलपूराइं ।
 वज्जंति वज्जाइं सज्जंति सेण्णाइं ।
 आणाए घडियाइं परबलइं भिडियाइं ।
 कुंताइं भज्जंति कुंजरइं गज्जंति ।
 रहसेण वग्गंति करिदसणे लग्गंति । 5
 गत्ताइं तुट्ठंति मुंडाइं फुट्ठंति ।
 रुंडाइं धावंति अरियाणु पावंति ।
 अंताइं गुप्पंति रुहिरेण थिप्पंति ।
 हड्डाइं मोडंति गीवाइं तोडंति ।
 घत्ता— के वि भग्गा कायर जे वि णर के वि भिडिया के वि पुणु । 10
 खग्गुग्गामिय के वि भड मंडेविणु थक्का के वि रणु ॥ १५ ॥

16

Karakanda requisitions the Vidyā.

ता रोसैं चंपाहिउं णरिंदु रहे चडिवि पधायउ णं सुरिंदु ।
 सौ तुरिउ गयउ परबलणिवासु अब्भिडियं करकंडहो णिवासु ।
 ता कलयलु वडिउ विहिं बलाहं बाणावल्लिछाइयणहयलाहं ।
 करकंडे कोहाणलजुण अइरावइकरदीहरभुण ।
 ता तुरियइं चंपणराहिवासु सहसत्ति पमेळिय सत्ति तासु । 5
 रहुं छिण्णिउ चिण्हद्धउ खणेण पुणु सारहि पाडिउ तुरिउ तेण ।

14. १ SD केहें.

15. १ J omits कुंजरइं गज्जंति. २ J कि वि

16. १ S चंपाहिंव. २ N अब्भिडियं.

ता खेवें चंपणराहिवेण संपेसिय बाण तुरंतएण ।
 सर पेसिय जा चंपाहिवेण करकंडहो बलु भग्गउ खणेण ।
 घत्ता— करकंडएं पेच्छिवि बलु चलिउ मणि रोसु महंतउ विष्फुरिउ ।
 जा विज्ज पइण्णी खेयरहं तहे पेसणु दिण्णउ तें तुरिउ ॥ १६ ॥ 10

17

The havoc wrought by the Vidyā until overpowered
 by Campa-king

ताव तेण दुद्धरेण मुक्क विज्ज मच्छरेण ।
 ता खणेण विज्ज धिट्ठ धाविया तुरंत दिट्ठ ।
 फे करंति हुं करंति वाउवेय संचरंति ।
 रक्खसी व वावरंति भासुरा वि खे मिलंति ।
 कुंभिकुंभ णिदलंति रैहवरेण रह दलंति 5
 संगरम्मि जे वि दिट्ठ दंसणेण ताहे णट्ठ ।
 के वि मुच्छमोहियाइं के वि जोहै जोहियाइं ।
 के वि घायखंडियाइं के वि जीव छंडियाइं ।

घत्ता— ता कुवियइं चंपणरेसरइं तुरिएण वि असिलय करे धरिय ।
 जा विज्ज गिलंती णरसयइं बलसत्ति खणजे तहे हरिय ॥ १७ ॥ 10

18

Karakanda takes up his bow in wrath.

गय विज्ज तट्ठीय करकंडे दिट्ठीय ।
 रोसं वहंतेण करे धणु हुं किउ तेण ।
 तहो चप्पे गुणु दिण्णु तं पेक्खि जणु खिण्णु ।
 ता गयणे गुणसेव खोहं गया देव ।
 टंकारसदेण घोरे^१ रउदेण । 5

17. १ NS दुद्ध २ JNS omit this foot and D gives it in the margin.

३ J जीय

18. १ Folio No 19 of J containing the portion of this कडवक beginning with हु किउ तेण and कडवक 19, 20 and the first eight lines of 21 is missing २ SJ घोरेण

धरणियलु तडयडिउ तसै कुम्मु कडयडिउ ।
 भुवणयलु खलभलिउ गिरिपवरु टलटलिउ ।
 मयरहरु झलझलिउ धरणिंदु सलबलिउ ।
 खगणाहु परिसरिउ सुरराउ थरहरिउ ।

वत्ता— सो सहु सुणेविण धणुंणहो रह भग्गा णट्ठा गयपवर । 10
 मउ गलियउ चंपणराहिवहो भयभीय ण चल्लहिं कहि खयरं ॥ १५ ॥

19

Karakanda's mother appears on the scene

सुरलोयहं छुड हियवउ विभिणु छुड परबलु भयभीयउ णिसणु ।
 संबद्धउ छुड वइसैहथाणु छुड भग्गउ चंपणरिदमाणु ।
 छुड चाउ खणद्धं सज्जियाउ छुड सेयजले गुणु मज्जियाउ ।
 करकंडे गुणे किउ बाणु पवरु चंपाहिवेण ता मुक्कु अवरु ।
 हुउ बाणु णिरत्थउ सो हु जाव पोमावइ संगरे पत्त ताव ।
 सा विट्ठिय तेण णरेसरेण पुणु पणमिय दूरहो णयसिरेण ।
 हे माए माए संगरे असज्जे कि आइय तुहुं भडनियरमज्जे ।
 सा भणइ पुत्त संवरहि चाउ एहु धाडीवाहणु तुज्झ ताउ ।

5

वत्ता— कहि माए महासइ गुणणिलउ किमु ताउ महारउ णिउ हवइ ।

ता ताई तुरंतई तहो कहिउ सुणि पुत्त महाबल धरणिवइ ॥ १८ ॥ 10

20

Padmavati recalls the incidents connected with his birth.

चंपाउरिरायहो घरे रमणी हउं हौंती जणवयमणदमणी ।
 संजायउ जइयहुं गब्भे तुहुं उप्पण्णउ तइयहुं दुक्खु महुं ।
 हउं हरिवि णीय ता करिवरौं दंतीपुरि बाहिरि दुद्धरौं ।
 तहिं जायउ भीममसाणि तुहुं पइं पेक्खिवि जायउ मज्झु सुहुं ।
 करकंडु णरेसरु एक्कु खणु तं सुणिवि वयणु थिउ विमणमणु ।
 णियपुत्तहो अक्खिवि चत्तभया पुणु तुरियउ कंतहो पासे गया ।
 सा विट्ठिय चंपणरेसरेण गंगाणइ णं रयणायेरेण ।

5

३ N तसु ४ D धणुहरहो ५ SJ खयर in place of कहि खयर.

19. १ N वइराह ठाणु २ N पणविय लहु पहु णियसरेण.

20. १ N हुंनिय. २ DJS 'रहं.

जाणतें एह पोमावइया तो वि तेण सहावें सा णमिया ।
 अह गँरुवउ जो वयभरु धरेइ तें राणउ कंतहे थुइ करेइ ।
 वत्ता— परिपुच्छिय चंपणराहिवइ कह छुट्टिय तुहुं तहो गयवरहो । 10
 ता कहियउ ताइ तुरंतियणं णिव गयणं पमुकी तडे सरहो ॥ २० ॥

21

The battle field becomes a scene of family embraces

तहो पासे मसाणणं महो सुयउ कुलमंडणु णंदणु सो हुयउ ।
 परिपालिउ केण वि खेयराइं वउ लइयउ तहिं मैइं णिव भराइं ।
 दंतीपुरिराणउ ता मुयउ तहिं णयरे णराहिय सो कियउ ।
 सो जाणहि एवहिं तुह भिडिउ तुहुं कोहपिसाणं परिणखिउ १
 मा मुज्झहि छंडहि एहु गहुं णिव णंदणु तेरउ एहु पहुं । 5
 तं वयणु सुणिवि चंपाहिवइ संतुट्टउ तक्खणे सो हियइं ।
 हउं धण्णउ जसु एहउ सुयउ जो संगरे धीरउ दिढभुयउ ।
 परिछंडिवि धणुंहरु गलियसरु करकंडपासु गउ णिवपअरु ।

वत्ता— पुणु जाइवि धाडीवाहणइं आलिंणिय णंदणु सो खणिण ।
 जह संगरे जाइवि तेयणिहि पज्जुणु कुमरु दामोयरिण ॥ २१ ॥ 10

22

Karakanda is crowned king of Campa and his father
 retires for penances

करकंडइं वुत्तउ णियजणणु पइं सरिसउ जं मइं कियउ रणु ।
 मा गिण्हहि मेरउ देव छलु तं खमहि भडारा महो सयलु ।
 तं सुणिवि वयणु चंपाहिवइं उल्लसियउ तक्खणे सो हियइं ।
 गउ लेविणु णयरहो सहुं णिवेहि पइसारिउ णाणाउच्छवेहिं ।
 (सा णयरी करकंडं सहेइ अमराउरि लज्जा तहो वहेइ । 5
 णर रयणइं लेविणु साणुराय णिवमंदिरे वड्ढावणहुं आय ।

३ N णाविया ४ D J S गरुयउ जो वयभारु धरइ

21. १ N सइं २ N गाहु ३ N जाहु ४ N धणु गंभीरसरु. ५ N करकंड पयासिउ णिय पवरु

६ N गाइं in place of कुमरु

ता दुद्धररायहं जो घरेट्टु	करकंडहो बद्धउ रायपट्टु ।	
पुणु अप्पुणु राएं तक्खणेण	तणु मंडिउ तवसिरिभूसणेण ।	
कम्मट्ठगंठिणिट्ठवणसारु	तउ चरिवि सुदुद्धरु काममारु ।	
तणु छंडिवि खंडिवि हिययगंठि	सो लम्माउ सिववहुतणएं कंडि ।	10

यत्ता— गउ धाडीवाहणु सिवणिलउ कणयामरवण्णउ गुणहं घरु ।
करकंडु करंतउ रज्जु पुरि सो अच्छइ माणिणिहिययहरु ॥ २२ ॥

इय करकंडमहारायवरिए सुणिक्कणयामरविरहए भव्वयण-कण्णावयंसे पंचकल्लाणविहाण-
कप्पतरुफलसंपत्ते करकंडवंपापुरिपवेसो णाम तइउ परिच्छेउ समत्तो ।
॥ संधि ॥ ३ ॥

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IV

1

Karakanda's resolve to subdue the kings of the South

ध्रुवकं—करकंडइं साहिवि महि सयल परिपुच्छिउ मइवर विमलमइ ।

भणु सम्मइ मइवर को वि णरु जो अज्ज वि दुइउ ण वि णवइ ॥

सो मइवर पमणइ देवदेव	तुह महियलु सयलु वि कइ सेव ।	
परि दिविडदेसे णिव अत्थि धिट्ठ	ते णमहिं ण कासु वि हियइं दुट्ठ ।	
सिरिचोडि पंडि णामेण चेर	णउ करहिं तुहारी देव केर ।	5
आयण्णिवि तं चंपाहिवेण	संपेसिउ दूवउ तहो खणेण ।	
ते जाइवि ते चोडाइराय	इउ भणिय णवहु करकंडपाय ।	
णिब्भत्थिउ दूवउ तेहिं सो वि	जिणु मेळिवि अणु ण णवहुं को वि ।	
करकंडहो आइवि कहिउ तेण	णउ करहिं सेव तुह किं परेण ।	
तं सुणिवि वयणु करकंड राउ	जइ देमि ण तहो सिरि णिययपाउ ।	10
तो महियलपुत्तइंदियसुहासु	महो अत्थि णिवित्ति परिग्गहासु ।	
पह पैइज करिवि करकंडपण	लहु दिणु पयाणउ कुद्धपण ।	

घत्ता—चंपाहिउ चलिउ तहो उवरि गय चडिवि विणिग्गउ पुरवरहो ।

चउरंगइं सेण्णइं संजुयउ सो लीला धरइ सुरेसरहो ॥ १ ॥

2

His march and camp at Terapur.

तहो जंतहो महि हयखुरहि भिण्ण	गयणंगणि गय रय धूमवण्ण ।	
पसरंतहिं तेहिं दिगाणणाहं	णं मुहवडु किउ दिसिवारणाहं ।	
महि हल्लिय चल्लिय गिरिवरिद	कंपंत पणट्ठा खे सुरिंद ।	
दक्खिणवहे गउ तेरापुरम्मि	तहो दक्खिणदिसिहिं महावण्णम्मि ।	
आवासिउ तहिं बलु चाउरंगु	खणे सीहपुलिंदहं हुयउ भंगु ।	5

1. १ N पर. २ S पयज

संताडिय दूसय पंचवण्ण णं अमरगेह भूमिहिं पवण्ण ।
 गय करिवर लेविणु जलहो मेट्ट रासहियहिं धाविय खर पहिट्ट ।
 लोलाविय धंय णिवणरवरेहि महि णच्चइ णं उब्भियकरेहिं ।

घत्ता— आवासिउ अच्छइ जांव तहिं करकंडणराहिउ पउरबलु ।
 पडिहार पराँइउ तहो पुरउ दूराउ णमंतउ हरियमलु ॥ २ ॥

10

3

Siva, the king of Terapur, visits Karakanda

णिउ अत्थि देव तेरापुरम्मि सिउ णामें रुढउ भूवलम्मि ।
 सो तुम्हहं पेक्खहुं एत्थु आउ कि आवइ किं सो वलिवि जाउ ।
 करकंडे वयणु सुणेवि तासु पडिहार भणिउ तेराहिवासु ।
 पईसार खणद्धें तासु देहि तुहुं अप्पुणु जाएवि लेवि एहि ।
 पडिहारें सो णिउ आणिओ वि करकंडणं पुणु सम्माणिओ वि ।
 पुणु तेण पपुच्छिउ करिवि वाल तुह कुसलु णरेसर सयलकाल ।
 तें भणिउ णरेसर कुसलु मज्झु जं सिचिउ करुणजलेण तुज्झु ।
 तहो वयणें करकंडहो णिवासु तहो उवरि पवडिउ णेहु तासु ।
 अइपउरु पइण्णउ पुणु पसाउ किउ दाणइ वयणइ साणुराउ ।

5

घत्ता— पुणु पुच्छिउ सिउ करकंडण महो भाइय अक्खु पयत्तएण
 जं दिट्ठउ किं पि मणोहरउ अच्छरिउ वणम्मि भमंतएण ॥ ३ ॥

10

4

Karakanda, guided by Siva, explores the locality

तं वयणु सुणिवि तेराहिवेण करकंडहो अक्खिउ पुणु सिवेण ।
 एत्थत्थि देव पच्छिमदिसाहिं अइणियडउ पव्वउ रम्मु ताहिं ।
 तहिं अत्थि लयणु णयणावहारि थम्हाण सहासहिं जं पि धारि ।
 तहो लयणहो उप्परि गिरिवरम्मि चूडामाणि णं मउडहो सिरम्मि ।
 गुरु वामिउ अच्छइ सोहमाणु केणावि ण कलियउ जासु माणु ।

5

2. १ DJN गय. २ J जाम. ३ N पवरं ४ J परायउ.

3. १ D पयसार.

4. १ SJ वि तेण. २ SN अत्थत्थि.

जलु पउमइ लेविणु तहिं पवणु तं पुज्जइ करिवरु सेयवणु ।
 एम अच्छइ सो करि बहुअकाल एउ कहियउ मइं तुहं सामिसाल ।
 आयणिणवि तं करकंडु राउ गउ पव्वयसम्महुं सिवसहाउ ।

घत्ता— महिमहिलहे थणु व मणोहरउ कीलाघरु देवहं जो भरेण ।
 करकंडइं सो गिरि दिट्ठु खणे कइलासु णाईं भरहेसरेण ॥ ४ ॥ 10

5

Discovery of an old cave-temple

करिकुंभ वियारिवि जहिं भमंति मुत्ताहल चरणहि हरि मुअंति ।
 रंजंति सीह कत्थइं सहति जहि मयजलु मयगल णउ वहंति ।
 सारंग गिरंतरु जहि चरंति साहामय कत्थइं बु क्करंति ।
 परिभमहिं कहि मि दाढाकराल हरिसम्महु दिंतहो दुक्क कोल ।
 थोवंतरि तहि सो चडइ जाम करकंडइं दिट्ठु लयणु ताम । 5
 णं हरिणा अमरविमाणु दिट्ठु करकंडु णराहिउ तहिं पइट्ठु ।
 सो धणु सलक्खणु हरियदंभु जे लयणु कराविउ सहसुखंभु ।
 पुणु दिट्ठु तें जिणु वीयरउ संथुणणहि लग्गउ साणुराउ ।

घत्ता— जय चउगइणासण मलहरण जय माणगिरिदहो दलणपवि ।
 महो देव गिरंजण तुहुं सरणु अण्णाणतिमिरपरिहरणरवि ॥ ५ ॥ 10

6

An elephant is found worshipping an ant-hill.

जिणेसरु वंदिवि पत्थिव बे वि गिरिदहो उप्परि सिग्घ चडेवि ।
 णिहालिय तेहिं दिसाहं मुहाइं मणम्मि णिवाहं जाईं सुहाइं ।
 णिहालिय अच्छहिं जाव वणम्मि सुवारणु पत्तउ ताव खणम्मि ।
 सरोवरे पोमइं लेवि करिंदु समायउ पव्वउ णाईं समुहु ।
 झलाझल कण्णरण सरंतु केवोलचुण मण्ण झरंतु । 5
 सुपिंगललोयणु दंतहिं संसु चडावियचावसमुण्णयवंसु ।
 दुरेहकुलाइं सुदूरे करंतु दिसामुह सुंडजलेण भरंतु ।
 करेण सरोयसयाइं हरंतु सुमोत्तियदाम सिरेण धरंतु ।

6. 9 J omits this and the following three feet

घत्ता— तें करिणा लेविणु पंकयइं करु भरोवि जलेण तुरंतएण ।

परिदक्खिण देविणु सिंचियउ तें पूजिउ वामिउ भवियएण ॥ ६ ॥ 10

7

Karakanda sees the lake and examines the ant-hill

गउ वामिउ पूजिवि करि सुराउ	ता गयउ सरहो करकंडु राउ ।	
आवंतहो तहो अइदिहि जणंतु	खगरावइं आवहु णं भणंतु ।	
जलकुंभिकुंभकुंभइं धरंतु	तण्हाउरजीवहं सुहु करंतु ।	
उइंङणलिणितण्णइ वहंतु	उच्छल्लियमीणहि मणु कर्हंतु ।	
डिडीरपिंडरयणहि हसंतु	अइणिम्मलपउरगुणेहि जंतु ।	5
पच्छिणित वियसियपंकणहि	णच्चंतउ विविहविहंगणहि ।	
गायंतउ भमरावलिरवेण	धावंतउ पवणाहयजलेण ।	
णं सुयणु सुहावउ गयणइहु	जलभरिउ सरोवरु तेहिं दिहु ।	

घत्ता— जलु लेविणु दोहि वि णिववरहि पय धोइवि मुहुं पक्खालियउ ।

जं पुज्जिउ करिणा पंकयहिं तं वामिउ तेहि णिहालियउ ॥ ७ ॥ 10

8

The ant-hill is excavated.

करकंडे चित्तिउ मणि मणोज्जु	एउ वामिउ णिच्छउ वंदाणिज्जु ।	
इह अच्छइ को वि महंतु देउ	परिपूजिवि करि गउ तें सुवेउ ।	
जें वामिउ पुज्जइ करि पसण्णु	तें धम्मं हुउ णं सेययण्णु ।	
मणि चित्तिवि इउ सो साणुराउ	उववासइं थिउ करकंडराउ ।	
अण्णहिं दिणि वामिउ तं पि तेण	खाण्णाविउ करकंडे खणेण ।	5
तं समथलु तेहिं खणेण कीउ	णं पावपडलु णिण्णासु णीउ ।	
थोवंतरु खणियैउ पुणु वि जाव	मणिकिरणदित्ति णीसरिय ताव ।	

घत्ता— ता मिलिय णहंगणे अइवहल चउदिसिहिं भमेविणु णिम्मलिय ।

करकंडहो णावइ कित्ति वर अमराहिउ देक्खहुं संचलिय ॥ ८ ॥

8. १ N adds before this in the margin जं अच्छइ वामिए किं पि वत्थु तं पेक्खउं जइ ता महु पसत्थु. २ S खण्णाविउ. ३ S] खणियइ.

ते रहसैं तरलिय खणहिं जाव जिणविंयु विणिग्गउ तेत्थु ताव ।
 मणिरयणविणिम्मिउ फणकडप्पु छत्ताइमाणु तहो सहइ सप्पु ।
 दुंदुहि भासंडलु चमर बे वि सुहु जणहिं सवणणयणाण ते वि ।
 सिहासणु वहुरयणहिं जडीउ सुरराएं णं अप्पणुं घडीउ ।
 तं पयडउ किउं बाहिरे विहाइ महि भिदिवि धम्महो पिंडु णाई । 5
 ता अमरहि दुंदुहि णहे हईय घणकुसुमविट्ठि गयणहो पडीय ।
 अइणिम्मल दिम्मुह सयल जाय संभूया परिमलसहिय वाय ।
 गुणरयणणिहाणहो पत्थिवासु संपुण्ण मणोरह सयल तासु ।
 घत्ता— अणुराएं तहो कंटइयतणु पप्फुल्लिउ तोसैं मुहकमलु ।
 जलु लेवि सरोवरि जिणु ण्हाविउ बहुकमलहिं पुज्जिउ विगयमलु ॥९॥ 10

वरभत्तिभारसणयसिरेण पारंभिय पुणु थुइ णिववरेण ।
 जय सुरतिरीडमणिलिहियपाय जय भुवणणयरपालणसुराय ।
 जय कम्मविडविछिंदणकुठार जय चउगइसायरपरमतार ।
 जय पावतिमिरफेडणदिणेस जय णिज्जियमयभडणिरवसेस ।
 जय रायंभुवंगमदमणमंत जय मयंणइक्खुपीलणसुजंत । 5
 जय केवलकिरणफुरंत संत जय रंभियकम्मासववहंत ।
 जय जय सिरिवहुकणावतंस जय भवियणमणसररायहंस ।
 जय णिच्च णिरंजण कलविहीण जय सिवगइमहिलहे वयणे लीण ।
 घत्ता— जय जय देव जिणिंद पडु पइं झायइं अणुदिणु णियमणिणै ।
 तवें दंसणे णयणइं अज्जु पुणु संजायइं णिद्धइं महो खणिणै ॥ १० ॥ 10

उच्चायिउ सो जिणु णिववरेण कइलासु णाई लंकेसैरेण ।
 विहिं करहिं धरिउ सिरउवरि भाइ गोवद्धणु हरिणा कलिउ णाई ।

9 १ JN अप्पुण २ SD किय.

10 १ N काम २ DN माण. ३ S मणेण. ४ N तउ. ५ S खणेण.

11 १ JDN उच्चायउ २ N लंकेसुरेण

तहिं अवसरे देवहिं कुसुमविट्टि	परिमेलिय तहो मणे भइय तुट्टि ।	
अमरेहिं मि केहि मि धरिउ छत्तु	घुसिणेण वि चच्चिउ किहि मि गत्तु ।	
परिचालिय केहिं मि चमर तार	दुंदहि अण्फालिय केहिं फार ।	5
के वि तंडउ णच्चहिं साणुराय	दूराउ णमहिं के वि जिणहो पाय ।	
जिह अमरहिं ण्हाइवि मंदराउ	घरु णियउ जिणेसरु मंदराउ ।	
एयौइं विहिणं तह गुणणिकेउ	करकंडे णीयउ लयणु देउ ।	

घत्ता— जिणु लयणे णिवेसिउ ते णिवेणं परिपुज्जिवि अच्चिवि चंदणिणं ।
अवल्लोइय पदमी पुणु पडिम अणुराउ वहंतें णियमाणिणं ॥ ११ ॥ 10

12

Karakanda discovers a knot on the lion-seat of the first image and an sculptor explains to him its purpose

ता तक्खणे तहो जिणे गइय दिट्ठि	हरिवीढहो उप्परि दिट्ठि' गंठि ।	
णं फलिहसिलहे हरिमाणि विहाइ	उडुरायहो लग्गउ हरिणु णाइ ।	
सा मेक्खिवि मणे चित्तेइ राउ	गंठीएं हयउ जिणविबराउ ।	
जौं सयलकम्मपरिकरणकारि	कोकाविउ सो ते सुत्तधारि ।	
भो परममित्त अक्खहि पसत्थु	तुहुं जाणहि सयलु वि कम्मसत्थु ।	5
परिपुच्छिउ बोल्लिवि अइपियाइं	जिणपडिमहे दीसइ गंठि काइं ।	
तं णिसुणिवि पभणइ पावहारि	पडिमागयैरुवअणेयकारि ।	
जं पुच्छिउ देव मणोहिराउ	तं अक्खमि तुम्हहं तुहविराउ ।	

घत्ता— जिणपडिम घडिय जइयहुं णिब्रइ जलवाहिणि सिर तइयहो खणेण ।
मइं णिसुअउ दिट्ठु परंपरएं पइ धरिय गंठि तें कारणेण ॥ १२ ॥ 10

13

Karakanda desires to see the water-spring blocked by the knot.

ता भणइ णरेसरु परममित्त	किम दीसइ जलवाहिणि विचित्त ।	
तं सुणिवि भणइ भो ललियदेह	णीसरइ कह व जइ देव पइ ।	
बहुरोय करइ जणवएं पसत्थ	जे सलिलु पियहिं ते चिरु असत्थ ।	
बहुदुक्खपरंवरअरिणं आपं	इउ मण्णेस्सि किं पयडाइं आपं ।	
ता रायं भणिअउ तं सुणेवि	जलु धरमि मित्त लयणु वि चिणेवि ।	5

१ S एयइं. ४ DN णियेण. ५ S चंदणेण. ६ S 'मणेण.
12. १ DN दीह. २ DN 'गइं.

कोऊहलु एउ दक्खालि तो वि
जइ एह गंठि फेडेहुं देव
तं वयणु तुरंतं णिववरेण

पुणु सुत्तधारि पभणइ सुणेवि ।
णीसरहुं तुरिउ जलभरिउ केव ।
ददुरउ कराविउ तक्खणेण ।

घत्ता— तं लयणु चिणिवि णिउणउ करिवि सणरालहि बहुविहपत्थरहिं ।

मो राणउ सिलवइ दो वि जण जिणपाडिमहे सम्मुहुं संचरहि ॥१३॥ 10

14

The knot is scraped and water gushes forth

जा रापं असुहाई गणिया
गुरुघायवडणें णिग्गय फुल्लिग
तहे गंठिहे वयणहो बहलफार
(पढमउ भुंभुक्कइ णिग्गमेइ
णिग्गंती बाहिरि सा विहाइ
(परिसहइ सा वि भूमिहिं मिलंति
पसरंतिपं तापं खणेण भव्बु
(णं अमियकुंडु बहुरसजलेण

सिलवइणा टंकिपं सा हणिया ।
णं कोहवसइं अहिजलणलिंग ।
ता णिग्गय तक्खणि स्खल्लिधरि ।
ण मेइणि भीपं उव्वमेइ ।
महि भिंदिवि फणिवइघरिणि णाइं । 5
गंगाणइ णं खलखल खलंति
तं भरियउ लयणु जलेण सव्बु ।
णं धम्मसारु थिउ जलछल्लैण

घत्ता— अह पयडिउ गिरिणा णिययमणु हउं एत्थउ सज्जणु हिययहरु ।

णं तुट्टें तासु णराहिवहो संखेवें दिण्णउ अमियघरु ॥ १४ ॥

10

15

Karakanda's repentance.

तं पेक्खिवि ते मणे भयभरीय
ददुरहो उवरि सो गयउ राउ
(णं कुलिसणिहापं महिहरिंदु
(णं मयगलु केसरिणहविभिण्णु
पुणु कंपइ डोलइ सलवलेइ
सिरकमलु धुणइ दीहरु कणेइ

तम्हाउ दुहेण विणीसरीय ।
चित्ताविवण्णु थिउ मंदराउ ।
णं भग्गए बले थिउ सुरवरिंदु ।
थिउ णरवइ तहिं दुक्खेण खिण्णु ।
अणवरउ दुहेण सुकर मलेइ । 5
घग्घरसरेण पुणु पुणु भणेइ ।

13 १ SJ जलभरिय.

14. १ J असुहा २ DN तहे वयणहो बहलइ देइ फार. ३ J अमियतरु

15. १ DN णरवरिंदु.

हा किं किउ मइ दुहें खलेण
हा कम्मं केण गलत्थियउ

हा तुरिउ लहेसमि एह फलेण ।
करु वयणे णिवेसिवि णिउ थियउ ।

यत्ता— जो अमरणिक्कायहिं वंदियउ पुज्जमहिम धम्महं णिलउ ।

सो हा हा पावे देउ मइं कहिं आणिवि मुक्कउ जगतिलउ ॥१५॥

10

16

A Sura appears and consoles the king.

णिवो सोयभिण्णो
सुरो को वि धण्णो
गुणाणं णिवासो
विरायं हणंतो
तिरीडेण जुत्तो
महादिस्सिवंतो
सुखं धरंतो
धराणविसारो
णणं णमंतो
सुसंपुण्णगतो
णिवेणावि दिट्ठो
णिवाणंदयारी

थिओ जा विसण्णो ।
णहाओ पवण्णो ।
दुहाणं विणासो ।
सरायं जणंतो ।
जिणे दिण्णच्चित्तो ।
णहेणं भमंतो ।
गिरिंदं सरंतो ।
भुजंगो कुमारो ।
विसुद्धं चवंतो ।
तहि ताव पत्तो ।
मणेणं पहिट्ठो ।
जणाणंदयारी ।

5

10

यत्ता— सो भणइ णराहिव दुहु मुअहि मा सोयहिं छंडहि एहु गहु ।

जं चित्तिउ णियमणें किं पि मइं पइं कीयउ तं पुणु करिवि बहु ॥१६॥

17

The Sura congratulates the king for what he had done.

ओ णरवइ हउं चिरु वसउं एत्थु
जइ रुसमि पाढमि गहगणो वि
मुसुमइमि भूधर विष्णुरंत
संचरइ ण महो भीणं सुरो वि
परं अचिउ पडिमहे रक्खवालु

जलवाहिणि एह धरणीहिं समत्थु ।
धरणीयले तोडमि पत्तणिकणो वि ।
पडिखलमि वेध संगरे सरंत ।
किं अवह विरेद्धउ पुणु णरो वि ।
भारियउ हवेसइ दुसमु कालु ।

5

17 १ N वि कुद्धउ. २ N अर अत्थिउ

चिरकालें कलियउ सरलचित्त
मइं रक्खिय एत्तिउ कालु भइ
लइ सुंदरें सुंदरु कियउ एउ

पेच्छंतहं तुहुं आयउँ सि मित्त ।
थिय णिक्खय सट्टिसहास अइ ।
जललयणि णिवेसिउ परमदेउ ।

घत्ता— जिणु आणिवि धरियउ रयणमउ कणयामरलयणे समुज्जलप ।

पइं कीयउ णिव हउ मोक्कलउ सइं हिडमि लीलपं महिवलप ॥१७॥ 10

इय करकंडमहारायचरिए मुणिकणयामरविरइए भव्वयण-कण्णावयंसे पंचकल्लाणविहाण-

कप्पतरुफलसंपत्ते करवणजिणपडिमादंसणो णाम चउत्थो परिच्छेउ समत्तो ।

॥ संधि ॥ ४ ॥

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३ J आर्यओं सि, S आउसि. ४ S] सुंदर.

— ४३ —

V

I

Who built the ancient cave

ध्रुवकं—करकंडे पुच्छिउ सो अमरु भणु केण कराविउ इहु लयणु ।
वररयण विणिम्मिय के पडिम रंजियउ जाणं महो तणउ मणु ॥

तं सुणेवि वाउवेउ	ता फणीकुमारु एउ	
पुच्छियं पि जं णिवेण	तं कहेइ तक्खणेण ।	
एतु जंबुदीवयम्मि	भारहम्मि खेत्तयम्मि ।	5
एतथ अत्थि सोहमाणु	विज्जयडु अप्पमाणु ।	
खेयरेहिं रम्ममाणु	कुंजरेहिं गज्जमाणु ।	
तासु तुंग बे वि अग्ग	सायरस्स जाइ लग्ग ।	
चक्कलत्तु जोयणाइं	पंचवीसदूणियाइं ।	
तुंगएण पंचवीस	जोयणाइं अत्थि तस्स ।	10

घत्ता—जोयणदसहिं मि उप्परिण अत्थि सेणि दाहिणिय वर ।
विज्जाणाहहिं परियरिय अहिलसहिं जा वि देक्खिअवि सुर ॥ १ ॥

2

Nila and Mahanila came from Vijayardha, settled at Terapur and became devotees of Jina.

तहिं अत्थि णयरु खेयरवमालु	णामें रहणेउरु चक्कवालु ।	
तहिं खेयर भायर अत्थि बे वि	णामेण णीलमहणील ते वि ।	
ते अच्छहिं रज्जु करंत जाव	पडिपेल्लिय दोणिण वि अरिहिं ताव ।	
उद्दालिउ ताहं वि विज्जयाउ	णिद्धाडिवि घल्लिय पट्टणाउ ।	
सिरिपासजिणिंदहो तणइं काले	सुरखेयरकिण्णररवमाले ।	5

अइदुम्मण दुक्खु वहति भाय महि लंघिवि तेराणयरु आय ।
 तहिं थाइवि कीयउ रज्जु भव्खु उवसाहिउ महियलु तेहिं सव्खु ।
 कह पासजिणिंदहो दुरियणासि सुय एक्कहिं दिणि मुणिवरहो पासि ।

घत्ता— सा सुणिवि मणोहर दुहमहिय परिओसें ते कंटइयतणु ।

थिय णिच्चल धम्मं दयसाहिय जिणु ब्रायहिं भस्तिण एयमण ॥ २ ॥ 10

3

They built the beautiful cave.

अणुराणं तेहिं मि भायरेहिं पुणु लयणु कराविउ खेयरेहिं ।
 थंभाण सहासहिं णिम्मवीउ अब्भंतरु सुंदरु कारवीउ ।
 मणिरयणहि मणिणिम्मविययाहं किउ ठाउ तेहिं जिणपडिमयइहं ।
 अणवरउ ण्हाणपूया करंत थिय बहुयकाल जिणु अणुसरंत ।
 तहिं वड्डिय अणुदिणु मणहरीय णाणाविह महिमा खेयरीय ।
 (एहु पव्वउ वेड्डिउ खेयरेहिं णं मेरु महागिरि सुरवरेहिं ।
 सा सोहा पेक्खवि सुरगणेस ठिय विंभियमण तहिं णिरवसेस ।
 तहिं अवसरे भो भो सरलच्चित्त तावाइय णीलहो परममिच्छी ।

घत्ता— वेयइहो तहो उत्तरदिसिहिं णयरु अत्थि गयणयलु पिउ ।

सुराकिण्णरखेयरवल्लहउ णं अमरणयरु आवेवि थिउ ॥ ३ ॥ 10

4

Amitavega and Savaga find a Jina temple on Pudi
 mountain on their way to Lanka

तहिं खगवइ अच्छहिं वे वि भाय अण्णोण्णणिविडसंबद्धराय ।
 ससिकंतदिवायरपउरधाम ते अमियवेयसुव्वेयणाम ।
 सुविसुद्धसील संगरे अहंग सम्मत्तरयणपरिभूसियंग ।
 ते पव्वदिवहिं वंदण करंत संचल्लिय एक्कहिं दिणे महंत ।
 दैक्खिणदिसि लंकहिं जंतपहिं मलयम्मि विसपं ता दिट्ठु तेहिं ।
 सिरिपूदी णामे गिरिवरिंदु जहिं कीलणत्थु आवइ सुरिंदु ।
 तहो उवरि खण्णं ऊवडीय णं सग्गाहो सुरवइ परिवडीय ।

2. १ J उहुंमण

4. १ N adds before this in the margin कियअक्खियपडिमउ अणुसरंत णयरुउ तो वि
 जिणुण वरहंत । २ D ज चडीय.

घत्ता— तं पेक्खवि छुहपकैयधवलु चउवीसजिणालउ गयगयणु ।

तं पेक्खवि हरिसहिं तहि जि गय विणिवारिउ वृहो जेहिं मयणु ॥४॥

5

The temple was built by a descendant of Ravana

सुहभावे लंकाणाहएण

सूरप्पहणामपसिद्वएण

एक्कहिं दिणि रमणहिं णिग्गएण

मलयस्मि विसएं परिजंतएण

कइलासे जेम भरहेसरेण

च्हं तेष करविउ सुहयराहं

मणिरयणविणिस्मियणिम्मलाह

जो सयलकालु पंदिउ सुरेहिं

रावणहो धसे उप्पणएण ।

सिरिसेणाघरिणिहिं कंतएण ।

पुणु पूर्दीमंदर पत्तएण ।

अइरमणभूमि देव्वंतएण ।

चउवीरा पडिम भत्तीभरेण ।

चउवीसजिणालउ जिणवराहं ।

झायंतहं मणे फेडियमलाहं ।

परिपुज्जिउ झायउ आयरेहिं ।

घत्ता— देव्वंतहं णयणहं सुहु जणहिं झायंतहं फेडहिं दुरियमलु ।

संसारणिहोडणु खणे करहिं जं चिनिउ तं पावहिं सयलु ॥ ५ ॥

5

10

6

Hymn to the Jina.

जिणेसरबिबइं दिडइं तेहिं

सरीरइं वायइं सुद्धमणेहिं

ण आत्थि जयत्तए तेत्तिय वाणि

तिलोयसरूवहो लद्धपमाण

णमो मणमारमहापडु देव

णमो गयराय मयारिविणास

णमो कलहीण सिवम्मि णिलीण

णमो हयकम्म सुझाण खणेण

णिवारिउ मिच्छमहातमु जेहिं ।

जिणिंदु अणिंदु सुदेउ धुणेहिं ।

सुधुव्वइ जेत्तिपं केवलणाणि ।

णमो जयणाह अमेय अमाण ।

णमो भयवंत अरूव अलेव ।

णमो णरदेव सुहाण गयास ।

णमो जियमार विथारविलीण ।

णमो तुह पाय णमामि मणेण ।

घत्ता— जय जिण केवलणाणरवि मिच्छत्ततिमिरणिण्णासयर ।

ते वंदिवि पूजिवि संथुणिवि पक्केक णिहालाहिं पुणु खयर ॥६॥

5

10

३ D पंकइं.

5. १ N adds after this in the margin तं रम्मि विसए परिजंतएण.

6. १ N छुणेहिं.

They brought the image to Terapur

ते पडिमउ देखिखवि सुंदराउ अणवरउ जणिउ मणे साणुराउ ।
 पुणु भणहिं ते वि विजयद्वयम्मि सुरकीलाथाणहो उवगयम्मि ।
 पडिछेदे आयहं केरण जिणबिब करावहुं तहि रण ।
 इउ मणिणवि अइभत्तीभरेहिं संगहिय पडिम बेहिं मि करेहि ।
 जिणपासहो बहुरणहि कलीय उच्चापवि सा ते संचलीय ।
 गयणयलि सुणिम्मल विण्णुरेइ णं चंदलेह विवरीसरेइ ।
 णं विज्जुं लवंती अइविहाइ गय उत्तरादिसि जमु मुएवि णाई ।
 जिणजणियराय परिणिविडगत्त ते बे वि सहोयर पत्थु पत्त ।
 वत्ता— परिमेळिवि उप्परि गिरिवरहो रयणेहि विणिम्मिय सा पडिम ।
 गय लयणहो सम्मुहुं गुणहं घर अवहरिय जेण भवभयपडिम ॥७॥ 10

But they could not carry it further

तहिं वंदणहत्ति करेवि बे वि णियपडिमहिं सम्मुहुं गय वलेवि ।
 तहिं जाइवि सा पुणु लेहिं जाम णियथाणहो ण चलइ पडिम ताम ।
 णं थंभिय केण वि खेयरेण णं रम्मु णिणविणु थिय भरेण ।
 सा णिच्चल पेक्खिवि णियमणम्मि संपीडिय दुक्खे तक्खणम्मि ।
 परलोयकजे परमुट्टएहि हा किं किउ अम्हहिं दुट्टएहिं ।
 जं थाणहो चालिउ जिणहो लिगु तं होइ णरयपडिवडणालिगु ।
 विहुं थाणहुं एक्कु ण हुयउ थाणु परिवड्डिउ केवलु पउरु णाणु ।
 मंजूस करेवि ता भयगएहिं णिक्खणिवि मुक्क भूमीएं तेहिं ।
 वत्ता— सा झंपिवि ते परिझाणतण गय तुरियउ सहसकूडभवणु ।
 तं वंदिवि झाणपरिट्ठियउ मुणि जसहर दिट्ठउ जित्तमणु ॥ ८ ॥ 10

Amitavega practised penances and attained heaven

सो वंदिवि पुच्छिउ तेहिं जई भो मुणिवर णिसुणहि सुद्धमई ।
 अम्हेहिं भमंतहि जिणपडिमा उवलद्धिय बहुविहकयमहिमा ।

7. १ D सवलीय. २ N विज

8. १ N पस्सुट्ठिएहिं. २ N भाणु.

सा लेविणु जंतहिं णिययपुणे	परिधरिय एत्थु गिरिवरसिहरे ।	
वंदण करेवि लयणम्मि वर	सा तुरिय लेवि जा वलहुं किर ।	
ता ण चलइ थाणहो कि करहुं	किं सामिय जीवहुं कि मग्हुं ।	5
तं सुणिवि भणइ तहं मुणपवरु	इत्थम्मि हवेसइ तित्थवरु ।	
अण्णहिं भवि भायरु तुह तणउ	सम्मच्चु लएस्सइ बहुगुणउ ।	
तं सुणिवि खणद्धं वे वि भाय	तवे संठिय ता ते साणुराय ।	

घत्ता— अमियवेउ विज्जाणियरु परिच्छंडिवि तणु व मणोहरउ ।

गउ सग्गाहो तक्खणे तउ करिवि तहिं हूयउ सो सुरु बंधुरउ ॥९॥ 10

10

Suvega practised religious hypocrisy and was
reborn an elephant

एत्तहिं लहुभायरु जणे महिउ	तें बारहवरिसइ संगहिउ ।	
गुरुपासि पसिद्धउ अइतुरिउ	एक्कंतरेण भोयणु सरिउ ।	
ता एक्कहिं दिणि सो सलवल्लिउ	चावीसपरीसहपरिमलिउ ।	
धुहत्तण्हणं पीडिणं किं कियउ	गामंतरे गमणु सुचिंतियउ ।	
नहिं जाइवि भुत्तउ जलु पियउ	जणपयाडिउ अणसणु मइं कियउ ।	5
गामंतरि पुणु अण्णहिं जि दिणे	उववासु पघोसिउ पयहु जणे ।	
एयाइं विहिणं बहुदिण थियउ	जणु सयलु सुउत्तिणं वंचियउ ।	
मायाणं सुवेणं कियउ तउ	पुणु मरिवि सो वि वणे हत्थि भउ ।	

घत्ता— जो डिंभें वम्मु समायरइ वगवेसें खंचिय णिययतणु ।

सो विरसु रसंतउ भग्गाडउ परदुक्खइं पावइ मूढमणु ॥ १० ॥ 10

11

He is, however, re-enlightened by Amitavega.

ता अमियवेएण	अमरेण हूएण	
थियएण सग्गामि	चिंतियउ हिययम्मि	
महो भाय लहुओ वि	उप्पण्णु कहिं होवि ।	
पुणु ओहिणाणेण	परिकलिउ सो तेण ।	
तहो तणपं करुणेण	संचलिउ वेएण ।	5
करि वसइ वणे जम्मि	सो पत्तु खणे तम्मि ।	
मुणिवेसु परिकरिवि	सो कुंभि अणुसरिवि ।	

अइमहुरवयणेण	पुणु भणिउ करि तेण ।	
भो णिसुणि सुअवेय	दुहु पत्तु बहुभेय ।	
मिच्छत्तमूलाइं	तउ कियउ मायाइं ।	10
तुहुं तेण बलिण	करि हुवउ दुरिण ।	
तं सुणिवि तहो वयणु	करि सरइ मुणिचरण ।	
चिरजम्मु सुमरंतु	सिरे णयण कुब्बंतु ।	
दुक्खेण वेल्लंतु	सरु पउरु मेल्लंतु ।	
घत्ता— ते देवै जाणिउ करिहियउ पुणु भणियउ वयणु सुकोमलउ ।		15
सम्मत्तरयणु मा मुयहि तुहुं जे पावहि णाणु सुणिम्मलउ ॥ ११ ॥		

12

The religious elephant attains heaven.

पुणु दिण्णइं अणुवयगुणवयाइं	जणसोक्खकरइं सिक्खावयाइं ।	
णिसिभोयणविरमणु वहुगुणालु	पंचुंवरवज्जणु सयलकालु ।	
चिरजम्ममुणियभयवेविरासु	पूजाफलु कहियउ करिवेरासु ।	
पुणु कहिय पडिम तहो मणहरीय	जा वामिणं तेहिं मि चिर धरीय ।	
जं किं पि पयासिउ सुरवरेण	तं सयलु वि गहियउ करिवरेण ।	5
इउ कहिवि गयउ सुरु णियवरेम्मि	सो करि एहु अच्छइ इह वणम्मि ।	
अण्णहि दिणे जलु पोमाइं लेवि	जा आवइ वामिण पुणु वलेवि ।	
णउ देक्खइ तहिं जिणु वीयराउ	जलु पोमइं मेल्लिवि करिवराउ ।	
घत्ता— सम्मत्तु लएविणु दिहु करिवि सण्णासु करेविणु सो खयर ।		
सुहभावें भाविवि देउ जिणु करि हूयउ तइए सग्गे सुरु ॥ १२ ॥		10

13

Karakanda constructs two more caves

भो णरवइ जं पइं पुच्छियउ	मइं सयलु वि तं तुह अक्खियउ ।
पइं सुंदरु कीयउ महो मणिउ	जं लयणु णरेसर पइं चिणिउ ।
तम्हा तुहुं एवहिं इउ सरहि	लयणोवरि अवरु लयणु करहि ।

12 १ N reads णियवरासु] and adds in the margin करि गयउ तुरिउ ता सरवरासु ।
कर भरिवि अलें पोमाइ लेवि आहार चउव्विहु तहिं मुएवि ।

इउ भणिवि पयसैं णिववरहो गउ सुरवर लीलइं णियघरहो ।
 लयणोवरि करकंडैं लयणु काराविउ जिणवरवरभवणु । 5
 तहो उप्परि पुणु खुहुयलयणु अइमणहरु कारिउ हयमयणु ।
 तिहु लयणहो सोहा वहइ कह सुरणाहघरहं अणुहरइं जह ।
 णिउ करिवि ताइं जिणमंदिरइं सइं पूजिवि अंचिवि मणहरइं ।
 अइतोसु वहंतउ हियणं बहु आवासहो गउ पुणु धरिणिपहु ।

घत्ता— जावच्छइ तहिं आवासे ठिउ करकंडु णरेसरु अरिमहणु । 10
 ता आयउ करि थिरथोरकरु जलु पियणहं सरवरे मयमहणु ॥ १३ ॥

14

A ferocious elephant threatens Karakanda's forces and disappears.

जा अच्छइ तीरे सरोवरासु सेण्णाहिं गंधु ता गयउ तासु ।
 उच्चाइवि करयलु सिरु धुणेवि अवलोइय करिणा मुहु वलेवि ।
 सा पेक्खिवि सो करिवरु विरुद्धु उद्धोविउ करि मयगंधलुद्धु ।
 करु दसणे करंतउ गुलुगुलंतु पयभारैं मेइणि णिदलंतु ।
 सो पेक्खिवि लोयहिं अइणिरुत्तु करि धरणहुं णिब्भरु कियउ चित्तु । 5
 ते उट्ठिवि तुरियहिं करिहे लग्ग करिघायभयणं पुणु सयल भग्ग ।
 तो धाइउ णरवइ करकिबाणु पडिखलियउ वारणु जुज्झमाणु ।
 करंणाइं देवि किर हणइ जाम अइंसणु वारणु हुयउ ताम ।

घत्ता— अइंसणे हूयणं करिवरइं णिदुरियणयणु सो तक्खणिणैं ॥ १४ ॥
 पेक्खंतहं णासिवि करि गयउ थिउ विंभिउ णरवइ णियमणिणैं ॥ १४ ॥ 10

15

Madanavali is found missing.

आवासहो आवइ जाव राउ मयणावलि णउ पेच्छइ वि ताउ ।
 जौइयइ चउहिंसु हिययहीणु उव्वेविरु हिंसइ महिहे दीणु ।
 तां खंकिउ णरवइ गलियगव्वु कहिं गउ कलत्तु सव्वंगभव्वु ।
 मयणावलि जा आणंदभूअ सा एवहिं किं विवरीय हूअ ।
 ता पेसिय किंकरवर णिवेण अवलोवहु सामिणि दिसिवहेण । 5

14. १ N उट्ठाविउ. २ N कइणाइं. ३ J °णेण.

15. १ J चउहिंसि.

जोएवि दिसिहिं आगय बलेवि पुकारहिं उब्भा कर करेवि ।
 ता राए देक्खिबि ते खवंत परिमुक्क अंसु णयणहिं तुरंत ।
 (हे पर्यवय तुहुं सवणाणुबंधु महु अक्खहि सुंदरि णेहबंधु ।
 हा मुद्धि मुद्धि तुहुं केण णीय किं एवहिं लिक्खिबि कहिं मि ठीय ।
 हा कुंजर किं तुहुं जमहो दूउ किं रोसइं महो पडिक्कुलु हूउ ।¹ 10
 घत्ता-- चिर मोहु वहतंउ को वि हियइं लडहरूउ अगाइं हुयउ ।
 विज्जाहर आयउ सो वि तहिं विज्जासायरपारु गउ ॥ १५ ॥

16

The king in his bereavement is consoled by a Vidyadhara.

बोलाविउ ते खेरवरण अहो णरवइ किं रोवइ भरेण ।
 किं महिलहे कारणे खवहिं देहु जणे महिल होइ दुहणिवहगेहु ।
 (जा कीरइ णारी णरयंवासु कह किज्जइ णारीसहुं णिवासु ।
 परिफुरिण चित्ते जा जरु करेइ दुहकारणु सा को अणुसरेइ ।
 भववल्ली बड्ढइ जाहे संगि रामा लायइ दुह मणुयअंगि । 5
 बलवंता कीरइ बलविहीण सा अबला सेवहिं जे णिहीण ।
 तं वयणु सुणेविणु णीससंतु अवलोवइ मयणावल भणंतु ।
 तौ खयर देक्खिउ णियमणम्मि हेट्टामुहुं लज्जइं हुउ खणम्मि ।
 घत्ता-- तें खयरें पुण पुण सो भणिउ किं अच्छहि तुहुं परिचत्तजणु ।
 कोमलवयणपउत्तिहिं वुज्जाविउ णरवइ विमणमणु ॥ १६ ॥ 10

17

The Vidyadhara recalls an incident of his past life.

तं वयणु सुणेविणु समरधीरु संतुट्टउ मणे करकंडु वीरु ।
 तें भणिउ खयरु संजणियधम्म कहिं लड्डउ वयणविलासु रम्म ।
 दूराउ पणासियहरिसरोसु किं मुणिवरु सेविउ विगयदोसु ।
 तव दंसणे णयणइं णिद्धयाइं पइं पेक्खिबि अण्णहिं ण वि गयाइं ।
 कुलगयणचंदआणंदभूउ किं बंधउ अण्णहिं जम्मि हूउ । 5

१ S पायव तुहु सउणाणुबंधु

16. १ J परिफुरिय चित्ति २ J रामा लायइ जा मणुउ अंगि, DN को रामा लायइ मणुउ अंगि.
 ३ JDN सो.

परिपुच्छिउ पइं हउं संसपण
तं वयणु सुणेविणु मइगहीरु
पारावयकुले चिरलद्धजम्मु

किं को वि देउ कहि णिच्छण ।
आहासइ खेयरु णिवहो धीरु ।
हउं हुंतउ तुज्झु वि णयणरम्मु ।

यत्ता— तहि अच्छहि जा पंजरे ठियइं रम्ममाणु घरिणिहि वलिउ ।

ता गुरुफुकारहिं फुकरिवि महु समुहउ विसहरु संचलिउ ॥ १७ ॥ 10

18

He explains to Karakanda his friendship and the other
Vidyadhara's enmity towards him.

अवलोइवि तैं महो गहिउ पाउ
मइं करुणइं रक्खहुं विसहरासु
तहो भीपं हउं मुच्छापवणु
तहो फलइं सुओ विज्जाहिवासु
मइं जाणिउ तुहुं अइसंसपण
उवयारु महंतउ तुह वहंतु
किर होसमि तुज्झ वि हउं सहाउ
सो विसहरु खेयरु हुउ खणेण

ता धाविउ खणे तुहुं मिउसहाउ ।
छंडाविउ पुणु हउं पइं मि तासु ।
पइं करुणइं महो णवयारु दिणु ।
उप्पणउं हउं गुणणियरवासु ।
जुज्झंतउ पेक्खवि सहुं गयण ।
विज्जाहरकुमरहिं सहुं रमंतु ।
इउ मणिणवि तुरियउ पत्थु आउ ।
णवकारइं मुणिणा दिण्णण ।

यत्ता— तहि अवसरे तैं परिहवगण मयणावलि पीणपओहरिया ।

तैं करिवररुवैं खेयरइं णिय तुह घरिणि मणोहरिया ॥ १८ ॥ 10

19

He assures the king that he will regain Madanavali and
illustrates his point by the story of Naravahanadatta.

उद्धाणणु उरु हत्थें हणंतु
रोवंतउ पइं पेक्खवि आउ
अइपवर महाबल अवगणेवि
पहुं खेयरु मणिणवि गुणविसालु
छणवासरससहरआणणीय
करकंडु सुणिवि तहो ललिय वाणि

हा मुद्धि मुद्धि पइउ भणंतु ।
मा रोवहि छंडहि मणि विसाउ ।
आवेसहि जइयहुं महि जिणेवि ।
पणवेसइ पइं पुणु सामिसालु ।
पावेसइ पुणु इह कामणीय ।
पडिवयणु भणइ ता दीहपाणि ।

18. १ J सुहउ; D सुरुउ.

19. १ J अइ

भो खयरै सुलक्खण गुणविणीय किं आवहिं तियँ जे हरिवि णीय ।
तो खयरु भणइ महुरइं सरेण हउं अक्खमि तुम्हहं कि परेण ।

घत्ता— णरवाहणदत्तहो वल्लहिया कणयामरवरगुण णिम्मलिया ।

सा मिलिय तुरंती तहो णिवहो विज्जाणियरहि संवलिया ॥ १९ ॥ 10

इय करकंडमहारायचरिए मुणिकणयामरविरइए भव्वयण-कण्णावयंसे पंचकल्लाणविहाण-
कप्पतरुफलसंपत्ते णीलमहाणीलआयण्णो णाम पंचमो परिच्छेउ समसो ॥

॥ संधि ॥ ५ ॥

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१ S खयर सलक्खण ३ S ति; JN ते.

VI

1

Naravahanadatta is crowned king.

करकंडे पुच्छिउ सो कहइ णरवाहनदत्तहो तणिय कह ।
आयण्णहि तुहुं पक्के मणिणे आणंदिय जं सुरवरहं सह ॥

अत्थिम्मि भरहे वच्छावयंसि	कउसंबि णयरि तहिं अत्थि संसि ।	
तहिं अत्थि णराहिउ वच्छराउ	जसु अणुदिणु णिम्मलु धम्मि राउ ।	
तहो धरिणि सुवीणा णाम जाय	हियण्ण सरइ जिणवरहो पाय ।	5
तहो णंदणु अइसयगुणमहंतु	णरवाहणु ह्वयउ जंसमहंतु ।	
जो सयलकलालउ पउरधामु	रूवेण विडंबिउ जेण कामु ।	
सो पिउणा पेक्खिवि बुद्धिवंतु	किउ पट्टबंधु रापं तुरंतु ।	
अण्णुणु पडिवण्ण रिंसिदवित्ति	वित्थारिय तिहुवणे णिययकित्ति ।	
तउ करिवि घोरु मयणावहारि	गउ सिद्धिविलासिणि तणइं वारि ।	10

घत्ता— णियजणणविओएं विमणमणु णरवाहनदत्तु ण कहिं रमइ ।
वाहजलोल्लियमुहकमलु विहलंघलु उद्धाणण भमइ ॥ १ ॥

2

In sorrow for his father's retirement, he goes to the forest
and meets a sage.

णरवाहनदत्तहो अभियलच्छि	दिण्णी ण वि भावइ रायलच्छि ।	
हिययम्मि बहंतउ जणणसोउ	ण समीहइ सुंदरु अंगभोउ ।	
पियसोउ बहंतउ णियमणम्मि	ता णरवइ लहु पक्कहिं दिणम्मि ।	
सुरखेयरणरवरहिययरम्मि	संपत्तउ गिरिकालिंजरम्मि ।	
विज्जाहरकिण्णरणयणइहु	कुसुमावल्लिणंदणवणे पइहु ।	5

1. १ S मणेण. २ SN जइ महंतु; J जाइमंतु.

धम्माणुराउ जणमणि कुणंतु सहजायविरुद्धहं दिहि जणंतु ।
 मिच्छामयजणवयमणु हरंतु परमप्पयपवयणु अणुसरंतु ।
 दूराउ णिवारिउ जेण दोसु तहिं दिट्ठु जइवरु हरियरोसु ।
 घत्ता— तेण तुरतयं मुणिवरहो पयकमलहिं जुंजिउ णिययमणु ।
 पुणु वंदिउ गुरु गुरुभत्तियं पयपाडिउ सयलु वि जेण जणु ॥ २ ॥ 10

3

The sage preaches the householder's dharma to him.

पयपाडियफणिसुरवरणरिंद तुहं करुण करेविणु मुणिवरिंद ।
 महो अक्खहि णिम्मलु धम्मसारु परिपावउं जे संसारपारु ।
 ता कहइ भडारउ वीयरउ जे बद्धउ सिवपहे णिविडु राउ ।
 बहुएण पलावै किं किएण भाविज्जइ जिणवरु सहुं हिएण ।
 अणवरउ णराहिव दाणबुद्धि अइणिम्मल किज्जइ मणविसुद्धि । 5
 अणुवयइ पंच सिरसिहरे देवि सिक्खावय गुणवय दिव्व लेवि ।
 भेसहआहाराभयसुणाणु चउभेयभिण्णु जो देइ दाणु ।
 हियइच्छिय णिम्मल फलसामिद्धि सो लहइ णरेसर विउलरिद्धि ।
 घत्ता— णिसिभोयणु णरवरु परिहरइ मोणवएण भोयणु असइ ।
 सो अच्छरगणियहिं परियरिउ सुरहरलीलपं परिवसइ ॥ ३ ॥ 10

4

The sage illustrates the bad effect of expecting penitential reward by the story of Madhava and Madhusudana

उवहसिय सुरूवै णरसुरिंद मणि सोउ ण किज्जइ हे णरिंद ।
 सोएण णिबज्जइ गुरुउ कम्म णउ पावइ सोहणु मणुवजम्म ।
 उप्पज्जइ वयरइ हिययहारि णयणाण पियारी लडहणारि ।
 मणरंजण णंदण इट्ठ भाय वइराण णियाणइ सयल आय ।
 णउ सक्कहिं तहिं भवि दुहु करेवि णीयाणु करहिं परिभउ वहेवि । 5
 अण्णहिं भवि एहं दुहु देहुं जेव होपज्जहि अम्हहं जीव तेव
 चिरु पयडी जा कह मुणिगणेण सा णिसुणि णरेसर थिरमणेण ।

2. १ S जणयण, N जणमण, २ D परमप्पयवयणु वि.

3. १ Mss सिवपहु.

4. १ J परिहउ

एत्थत्थि पसिद्धी णयणरम्म महुराउरि मणिचित्तलियहम्म ।
तहि दियवर दाइय णाई हत्थि माहवमहुसूयण दोणिण अत्थि ।
ते वइरु महंतउ मणे वहंति अवरोप्पह गुणगणु णउ सहंति । 10

यत्ता— दिवसेहिं गलंतहि माहवहो धणरिद्धि परम्मह लहु भइय ।
णउ णिवसणु धरिणिहिं संपडइ बलसत्ति वि सयल वि तहो गलिय ॥४॥

5

Madhava in his penury goes to his rival Madhusudana

तहो धरिणिपं ता एकहिं दिणम्मि संचितिउ दुत्थिपं णियमणम्मि ।
तुहुं पिययम णिसुणहि वयणु कि पि महुसूयणु तुरियउ सरहु गंपि ।
भुक्खाइं किलावियणिद्धणाहं सो देहइ भोयणु विहिं जणाहं ।
तहे वयणु सुणेविणु माहवेण पडिवयणु भणिउ खलिपं रवेण ।
माणण्णहं छंडिवि किं परासु धरि जाइवि पइसहुं दुहयरासु । 5
धरि, कवलहिं खाइवि विसु मुयउ णउ दुज्जणधरि किंकरु हुयउ ।
पुणु भणियउ माहवधरिणियाइं माणण्णइणियरिं किं कियाइं ।
तहे सुणिवि वयणु महुसूयणासु गउ माहउ तहो धरि सज्जणासु ।

यत्ता— सहं धरिणिपं माहउ दुहणिलउ घरे आयउ पेक्खिवि विमणमणु ।
महुसूयणु करपंजलि करिवि तहो सम्मुहुं हूयउ पयमणु ॥ ५ ॥ 10

6

The latter receives him well but Madhava thinks of a peculiar way of punishing him in his next birth.

विणएण विणामियसीसएण भणियाइं ताइं महुसूयणेण ।
महो पियरइं तुम्हइं कवणु चोज्ज हउं तुम्हइं दिण्णउ असमि भोज्ज ।
जगि करणवंतु भइमण्णणिज्जु कह होइ ण सज्जणु वंदणिज्जु ।
हियपहिं ताइं मच्छरु वहंति तहो तणिय रिद्धि माणि णउ सहंति ।
एकहिं दिणि रोसें माहवेण किउ गमणु पयागहो तुरिउ तेण । 5
तहिं दिहु तवोहणु कसणु पक्कु तहो पायमूलि खणु पक्कु थक्कु ।
सो पुंछिवि जइवरु माहवेण तवचरणु लयउ णिदुरहिण ।

6. १ N जणमणिणिज्जु. २ N पूजिवि.

तणु खवियउ तें सल्लेहेणेण

सो मुयउ गियाणइं तक्खणेण ।

घत्ता— हउं होसमि महुसूयणहो सुउ महुराउरिबिप्पहो बल्लहउ ।

पुणु देविणु सुक्खु महंतु तहो महो पच्छइं मरणु वि संभवउ ॥६॥ 10

7

Madhava is reborn Madhusudana's son and dies young thus causing grief to the latter.

सो माहउ महुसूयणघरम्मि
जणसूहउ सयलकलाणिहाणु
ता एक्कहिं दिणि जमदूवएहिं
महुसूयणु पुत्तहो तणु सरंतु
तहो कंतु ण मेल्लइ मरणे जाइ
बुज्झाविउ णउ वुज्झइ वराउ
सुअदुक्खइं मरणहुं बंभणाउ
दुक्खाणलदड्डउ मरइ जाम

उप्पण्णउ दियहहि सुंदरम्मि ।
लहुओ वि हुयउ लोयहं पहाणु ।
लहु विप्पहो णंदणु गियउ तेहि ।
धराणियले णिवड्डिउ स्मिह दुजंतु ।
रोवंतउ एक्कु वि खणु ण थाइ ।
संबद्धउ तणयहो उवरि भाउ ।
पायागहो गउ तग्गयमणाउ ।
खेयरइं केण सो धरिउ ताम ।

5

घत्ता— तें अक्खिउ वइयर माहवहो तवचरणगियाणइं जो मुयउ ।

महुसूयणु महुराउरिणयारि तुह णंदणु मणहरु सो हुयउ ॥ ७ ॥

10

8

Naravahanadatta narrates his experiences, how he lost his wife.

सो सुणिवि वयणु विज्जाहरासु
सोएण विडंबिय णरसुरिंद
ता लद्धावसरइं तहि ठिएण
भो णरवइ किम पइं दिव्वदेह
ता कहइ णरेसरु खेयरासु
कुमरत्तणि हउं बलवंतदेहु
महो णामे अरिणर थरहरंति
जा अच्छउं हउं सहुं सयणरेण

गउ सोउ मुएविणु गियघरासु ।
तें सोउ ण किज्जइ हे णरिंद ।
णिउ पुच्छिउ केण वि खेयेरेण ।
उवसाहिय मेइणि पवर एह ।
मणिरयणमउडमंडियसिरासु ।
महो माणिणि कवण ण करइ णेहु ।
भयभीयचित्त वणु अणुसरंति ।
महो धरिणि ताव गिय खेयेरेण ।

5

घत्ता— तहे तणणं विओएं दुम्मियउ विहलंघलु कह व ण रइं करमि ।

किं देसहो हुंतउ णीसरमि किं केत्तहो जाइवि हउं मरमि ॥ ८ ॥

10

8. १ D महयरेण, N सह घरेण, २ SD मइ.

How he meets a young woman near Paithan

इउ चितिवि सयलु वि णियघराउ	गउ सुरसरितीरु सुरोहराउ ।	
पइट्टाणसमीवइं सुहणिवासु	मइं जिणवरु देक्खिवि दुहविणासु ।	
पणवेप्पिणु जिणु वीसमिउ तेत्थु	कुसुमाउहसरु पइसइ ण जेत्थु ।	
णिद्दाभरमउलियलोयणेण	पडिसइ सुणिउ तहिं तक्खणेण ।	
किं सोवहि कुमर विरत्तचित्तु	तुह तुरिउ मिलेसइ णियकलत्तु ।	5
परिफुरियउ तं महो वयणे राउ	णीसरियउ हउं जिणमंदिराउ ।	
अवलोइय चउदिसु मणहरीय	ण वि णयणहिं दिट्ठिय सुंदरीय ।	
णीसरिवि गयउ उववणहो जाव	तहिं दिट्ठी सुंदरि का वि ताव ।	
घत्ता— मुहकमलु करंती करकमले अंगुलिपं लिहंती घराणियलु ।		
कोमलवयणपउत्तियहि सा परिपुच्छिय मइं सयलु ॥ ९ ॥		10

The woman tells him about her love troubles.

तुहुं सुंदरि अच्छहि किं वणम्मि	समणयणाहि ज्ञायहि किं मणम्मि ।	
संण्णाणसरोरुहखरदिणिंद	ता ताइं पयासिउ महो खगिंद ।	
विज्जाहरपव्वयदाहिणगे	पुरि अत्थि जयंती सिंधुसिंगे ।	
तहिं धूमकेउ विज्जाहिणाहुं	घरि घरिणि सुणंदा अत्थि ताहुं ।	
अवरुप्परु विरइयतिलरिणाहं	हउं धूव इव तहु विहिं जणाहं ।	5
एक्कहिं दिणे सहियहिं अणुसरेवि	एत्थागय कीला मणे धरेवि ।	
णाणाविहकीलाकीलरीहिं	सहुं सहियहिं खेलमि सुंदरीहिं ।	
जा कील करेविणु सुहठियाउ	ता खयरु मयणामरु इहाउ ।	
घत्ता— सो पेक्खिवि मयणें हउं णडिय वायाहय केलि व कंपविय ।		
महो हियउ मुणंतिपं सहयरिपं तहो सहयरु जाइवि अणुसरिय ॥१०॥		10

How she had fallen in love with a Vidyadhara.

सो पुच्छिउ ताएं महासईयं	को अक्खहि एहु णिम्मलमईयं ।
सो भणइ एत्थु विजयइ रम्मि	सिरिउप्पलखेडि मणोहरम्मि ।

10. १ DJN अण्णाण. २ D विज्जाहिवासु. ३ D तसु ४ N adds before this in the margin विणु सुयणहु तहो को करइ णेहु जाणेविणु वल्लह परममोहु.

तहि खेयर ह्यउ पउमएउ	तहो तणउ तणउ एहु मयणवेउ ।
उत्तरवेयडूहो गुणणिकेउ	मणवेयहो णदणु पवणवेउ ।
तहो णेहएं तहि किर जाइ जाव	ता तुम्हईं दिट्ठउ एण ताव ।
परिपुच्छिवि सो कुलु महो महंतु	मणु मेरउ णेहलु सो लहंतु ।
इउ कहिवि ताहे गय खयर बे वि	मयणामरु आयउ पुणु वलेवि ।
तहो लज्जएं ण वि महो वयणि वाणि	बोलंति वि ते सहं वहुं काणि ।
ता सहियएं भणितु तुरंतियाएं	भो सुंदर णिवसहि सहं पियाएं ।

घत्ता— पियकंठउ लेविणु णियकरइं मुत्ताहलमाला सुंदरिय ।

जा बल्लइ कंठइं महोतणइं ता कोकहुं आइय सहयरिय ॥ ११ ॥

12

How her lover was turned in to a parrot by the curse of an
ascetic girl whose modesty he outraged

ता केउमइएं हउं घरहो णीय	विवणम्मण घरे दुक्खेण थीय ।
पुणु वलिवि आय हउं पंथ जाव	मयणामरु मइं ण वि दिट्ठु ताव ।
तहो तणउ विरहु विज्जाहरीएं	परिअक्खिउ काएं वि दुहहरीएं ।
सुविरुद्धवयणु पुणु पुणु लवंतु	उद्धाणणु विहलंघलु भमंतु ।
विरहाणलताविउ पइं सरंतु	रिसिकण्णहे लग्गउ सो तुरंतु ।
ता तुरिउ विलक्खी हूइयाएं	मयणामरु सुयउ कियउ ताएं ।
तहे सहियएं धम्मै तरलियाएं	सा भणिय तुरंतिय करुणियाएं ।
तुहुं देवि अणुग्गहु करहि तेव	णियभज्जहे सहं कीलेइ जेव ।

घत्ता— ता भणियउ ताएं महासइएं णरवाहणदत्तइं जं दिवसि ।

परिणेवउ रूउ मणोहरउ रइविब्भमणामउ लद्धजासि ॥ १२ ॥

13

Another woman arrives there with a portrait

हे सहियरे सुंदरु ललियदेहु	णरु होसइ तइयहुं पुणु वि एहु ।
हे सुंदर इउ महो ताइं कहिउ	इउ मण्णिवि मइं वणवासु गहिउ ।
आयण्णिवि तं हउं थियउ जाव	लीलावइ आइय तेत्थु ताव ।
तहे करयले णिहियउ पडु विचिचु	पेच्छंतहं मोहइ जणहं चिचु ।

I. १ DN पियकुलु.

परिपुच्छिय सा मइं उज्जएण एत्थागय तुहं कजेण केण । 5
ता भणिउ ताएं सुणि पवर वीर जणवल्लह सुंदर मेरुधीर ।
विजयइहो दाहिणसिंधुतीरे सुरखेयरपरिमलवरसमीरे ।
रयणाण णिलउ णयणाहिरामु तहि अत्थि णयरु कणयउरु णामु ।

घत्ता— तहिं राणउ णामे हसरहु विज्जाहरणियरहि परियरिउ ।

हंसिणिएं हंसु व मणहरउ सो विमलाएविणं अणुसरिउ ॥१३॥ 10

14

She gives information about his lost wife.

तैं आणिय माणिवि हरिवि का वि अहिलासहो कह व ण तग्गया वि ।
तहो मंदिरे अच्छइ सरियधम्म जा मयणकरंडी रयणरम्म ।
णै वि जंपिउ केण वि समउ ताएं णियरमणु अलेहिउ तग्गयाएं ।
सो पेक्खिवि णियमणि रमइ जाव वेगवइ सुखेयरि आय ताव ।
परिपुच्छिय सरमंजूस ताएं को लिहियउ पइं एहु भणहि माए । 5
किं खेयरु किंणरु सुरणरो वि किं वम्महु संधियगुणसरो वि ।
वेगवइहे कहियउ ताएं सारु णरवाहणु महु पिउ एहु चारु ।
अवल्लोइय जा तं फलहु लेवि धरणियले णिवडिय तणु धुणेवि ।

घत्ता— परिपुच्छिय जाणिवि वेगवइ किउ हासउ कणयमईए तहे ।

ण वि रुच्चइ कवणु वि ताहे वरु रूवेण वि दिट्ठइं गय धरेहे ॥१४॥ 10

15

Naravahanadatta is attracted by the portrait brought by her.

तं कोडणं देक्खहुं लद्धसलहु लेवाधियउ कणयमईए फलहु ।
परिभावइ जा पुणु तं मणम्मि धरणियले णिवडिय सा खणम्मि ।
दुक्खेण सचेयण कह व इअ परिपुच्छिय सहियहिं सरलभूअ ।
मुच्छाइं पवण्णी सहिए काइं तुहुं दुक्खइं भणु हिययम्मि जाइं ।
सा भणइ बहिणि इह फलहिं चित्तु महो कीयउ एण णिरत्थु चित्तु । 5
किं सुरेउ माइ किं होइ कामु लइ भावइ पयहो तणउ णामु ।
तहो विरहें अइविमणम्मणीहिं हउं पेसिय ताहिं मि बिहिं जणीहिं ।

14 १ J तहो गया वि. २ J वम्महं सधिय.

15 १ J also reads लेहाविउ २ N पवण्णा, ३ N पडु विचित्तु. ४ DN मणउ.

चिर चारणमुणिणा जं भणीउ तं ताहि मि णियमणि परिगणीउ ।
 रइविब्भम जो परिणेइ संतु सो होसइ अम्हहं तणउ कंतु ।
 सा तुरिउ लिहाविय पडे सुराय सो पडु लएवि हउं एत्थु आय । 10

घत्ता— जा पडु वि लएविणु णियकरइं पुणु भाविउ रूउ मणोहरउ ।
 ता मुच्छंएं संभिउ हियउ महो हे खेयर कि पि ण संभरउ ॥ १५ ॥

16

Naravahanadatta concludes his story by saying that he
 went and married all those girls.

सहियाण मज्झे णिम्मलमईएं तहि णीयउ हउं लीलावईएं ।
 ता जाइवि गरुवईं उच्छवेण रइविब्भम परिणिय मइं णिवेण ।
 वेयमइएं सहुं कंचणमई वि वेवाहिय पुणु लीलावई वि ।
 अवरइं वि पंचसयाइं तेत्थु वेवाहियाइं थिउ मयणु जेत्थु ।
 खेयरइं तेण जा हरिवि णीय महो मिलिय घरिणि सुमणोहरीय । 5
 संसाहियाइं खेयरसयाइं उप्पाइयाइं अरिमणे भयाइं ।
 संसिद्धी मेइणि जलहि जाम जहिं वसहि णिरंतर विउल गाम् ।
 आणाविउ जणवइ ताउं देव कैउ पट्टबंधु जणविहियसेव ।

घत्ता— इउ वइयरु अक्खिउ खगवईहे परिपुच्छिउ पइं हउं जं सयलु ।
 कणयामरदाणइं जणु थविउ परिवंदिउ मइं जिणपयजुयलु ॥ १६ ॥ 10

इय करकंडमहारायचरिए मुणिकणयामरविरइए भव्वयणकणावयसे पचकल्लाणविहाणकप्पतह—

फलसपत्ते णारवाहणदत्त—अक्खाण—आयण्णणो णाम छट्ठो परिच्छेउ समत्तो ॥

॥ संधि ॥ ६ ॥

VII

1

The story of good omen. A Brahmin sees a good omen
and dances over it

करकंड मुवंधव भणमि पइं लहुं देहि पयाणउ तुरिउ तुहुं ।
अइसउंणु सुहावउ सुंदरउ बहुफलइं लहेसहि णारिसुहु ॥

भणु कवणहो सउंणहो फलइं धीर	महो णारि हवेसइ खयरवीर ।	
तहो कहइ खयर मुणि पुरउ पेक्खु	फलु देइ णिरुत्तउ दिव्वचक्खु	
कहि सउंणहो फलु संपत्तु केण	ता कहइ खयर संपत्तु जेण ।	5
को वि वंमणु भुक्खउ खीणदेहु	संचल्लिउ देसहो मुइवि गेहु ।	
त काणणि जइवर एक्कु दिट्ठु	तहो तोसु महंतउ मणे पइहु ।	
एहु सउंणु सुहावउ मणि धरेवि	सो णच्चिउ उब्भा कर करेवि ।	
खेलंतु अहेडउं रायउत्तु	ता तेत्थु खणद्धे को वि पत्तु ।	
एक्कलउ अडविहिं तुट्ठमाणु	तै दिट्ठउ वंमणु णच्चमाणु ।	10

यत्ता— ओ विण्ण भडारा भणमि पइं किं रण्णे पणच्चहि मोक्कलउ ।
अह लद्धउ किं पि मणोहरउ किं भायर द्ववउ वावलउ ॥ १ ॥

2

A prince acquires the good omen in exchange for his
ornaments and horse

तहो कहइ दिएसरु सरलचित्त	णउ वायगहिउ हउं होमि मित्त ।
गयभूसणणिवसणजंतण	आणंदमहारसु पत्तण ।
बंधाणणु णिवसइ जहिं समत्थु	मइं सवणु सुहावउ लद्धु एत्थु ।
तहो फलइं लहेसमि रायलच्छि	भुंजेसमि मेइणि हरियकुच्छि ।

1. १ SN लह २ DJN सवणु. ३ DJN सवणहो. ४ S अहेट्टउ.

ता कुमरइं तुरिउ पउत्तु भट्टु उंज्झाय तुहारउ हउं मि चट्टु । 5
 महो देहि भडारा सवणु एहु लइ भूसणु घोडउ दिव्वदेहु ।
 आहरणसमाणउ तुरउ लेवि गउ विण्णु घरहो तहो सवणु देवि ।
 अहिणवमुणालवेल्लहलदेहु संचल्लिउ कुमर पइण्णणेहु ।

घत्ता— जिणसासणदेविणं तहो पुरउ णियविज्जणं णिमिउ जं जि तणु ।
 तं भेल्लिवि कीयउ अवरु पुणु पेक्खंतहं पसरइ जेण मणु ॥ २ ॥ 10

3

The prince finds divine companions

तहो अग्गइं हूई हरिणोत्त णं राहवघरिणि सणेहचित्त ।
 हउं तुज्झु कुमर अणुमग्गयारि संहूई तुह अरिपलयकारि ।
 सो ताएं समउ गउ अडविमज्झि णरखेयरकिंणरसुरअसज्झि ।
 तहिं कूउ विराणउ तेहिं दिट्ठु हिययम्मि महाडरु णउ पइट्ठु । 5
 सहुं दिट्ठउ विसहरु दहुरेण जुज्झंतउ तहिं णिट्ठुरकरेण ।
 जुज्झंतता पेक्खवि तुरिउ तेण णियअंगु पमण्णिवि तिणु व जेण ।
 असिधेणुआएं खंडेवि खाहु णियमंसु णिवेसिउ मज्झि ताहु ।
 ता विण्णि वि साहसु तहो मुणेवि अवयरिया अग्गइं मणुव होवि ।

घत्ता— आहीरइं रूवइं एक्कु हुउ अण्णेक्कु वि वडुयहं रूवधरु ।
 तिहिं जणहिं सुसोहिउ सो कुमर णं सग्गहो आयउ को वि सुरा ॥ ३ ॥ 10

4

Another prince attempts treachery and reaps the evil reward.

दिट्ठाइं ताइं केण वि णिवेण सम्माणियाइं वयणुच्छवेण ।
 देक्खेविणु रूवकरंडणारि माणि पइठी णं तहो पलयमारि ।
 तहे णारिहे अहिलासहो गण तहो पाणणासु चितियउ तेण ।
 पारद्धिहिं राणइं कुमर णीउ तहिं अंधकूउ एक्कंति ठीउ । 5
 तहिं पेल्लिवि घल्लिउ कुमर सो वि गउ राणउ महिलहे सम्मुहो वि ।
 सप्पेण डसिउ सो मुयउ जाम सालूरइं आणिउ कुमर ताम ।
 तहो कुमरहो बद्धउ रायपट्टु सव्वेहिं समण्णिउ तुरयथट्टु ।
 सो लीलइं माणइ रायलच्छि ते पुच्छिय सा चक्कोरअच्छि ।

2 १ D adds before this विण्णु वयणाउ वि गहिउ सट्टु

यत्ता— हे सुंदरि का तुहुं कहहि महो णेहभरेण कयायरिय ।

ता विचु चिराणउ तहो कहिवि णियमंदिरु तक्खाणि अणुसरिय ॥ ४ ॥ 10

5

Karakanda starts off and reaches the Simhala island.

गुणसायर सुंदर णिसुय पइं
इउ भणिवि खयरु गउ णियघरासु
ता एकहि दिणि करकंडण
गउ सिंहलदीवहो णिवसमाणु
जहि पाडलपिलइं मणु हरंति
गयलीलइं महिलउ जहि चलंति
जहि देखिवि लोयहं तणउ भोउ
आवासिउ णयरहो बहिपएसे
आवासु मुएवि सहयरसमेउ
ताहिं गरुवउ सवणसएहिं भरिउ
देलवंतहिं पत्तहिं परियरिउ

एह सवणकहाणी कहिय मइं ।
णामेण सच्चलच्छीपुरासु ।
पुणु दिणु पयाणउ तुरियएण ।
करकंडु णराहिउ णरपहाणु ।
सुर खेयर किंणर जहिं रमंति
णियरूवें रइरूउ वि खलंति
वीसरियउ देवहं देवलोउ ।
अरिसंक पवड्डिय तहिं जि देसे ।
करकंडु गयउ रमणिहिं अमेउ ।
णं कण्वच्छु देवेहिं धरिउ ।
वडु दिहु रापं समु वित्थरिउ ।

5

10

यत्ता— करकंडे पेक्खिवि तहो वडहो दीहइं सुट्टु सुकोमलइं ।

ता लेविणु गुलिया धणुहडिया विद्धाईं असेसइं सदलइं ॥ ५ ॥

6

The Simhala king invites Karakanda to his palace.

वडपण्णइं विद्धइं जं सरेण
जो भासिउ चारणमुणिवरेण
ण वि जाणहुं किं सो वरुणु चंडु
खेलंतें वणे णिवसुयगणेण
ता रापं पेसिय णरपहाण
चंपाहिउ भणियउ तेहिं मित्त
सो तुम्हहं उवरि णिवद्धणेहु
तं सुणिवि भणइ करकंडु राउ
रयणाण विणिम्मियसुंदरासु
तं सुणिवि तेहिं खणि णियणिवासु

णरणाहहो कहियउ सो चरेण ।
वरु आयउ णरवइ सो भरेण ।
अह होइ णरेसरु किं सुरिंदु ।
वडपत्तणिवहु विद्धउ खणेण ।
गय सिमिरहो खेवें ते सयाण
पइं कोक्कइ णरवइ सरलचित्त ।
संचलहु तुम्हइं तासु गेहु ।
जइ आवइ सम्मुहुं तुम्ह राउ ।
ता जामि तुम्ह णिवमंदिरासु ।
धरि जाइवि अक्खिय वत्तं तासु ।

5

10

घत्ताः—सो आवइ णरघइ तुज्जु घरि जइ तुम्हइ लेणहं जाहु तहो ।
तं सुणिवि णराहिउ णीसरिउ गउ सम्मुहुं सो चंपाहिबहो ॥ ६ ॥

7

Karakanda marries the Simhala princess.

सो दिट्ठउ रापं अइसुतेउ	॥णं विग्गाहवंतउ मयरकेउ ।	
अणुरापं ता गुणसायरेण	णिउ णयरे णराहिउ आयरेण	
पइसंतउ सो पुरि जणहिं दिट्ठु	गोपालसहिउ णं देउ विट्ठु ।	
जुवईजणमणसंताउ दिंतु	करकंडु णराहिउ मेहु पत्तु ।	
रइयेयहें णामें णियसुआहें	दक्खालिउ सो सुललियभुआहें ।	5
सो बालपं अवलोइउ जुवाणु	णं हियपं पइट्ठउ कुसुमवाणु ।	
विहलंघल काइं वि णउ मुणेइ	सो पेक्खइ किं पि ण वि सुणेइ ।	
ण वि जणणहो लज्जा ताहे जाय	कंपंतिहे पुलपं खलिय वाय ।	
पेक्खेविणु धूयहे सेयवाहु	पारंभिउ रापं खणे विवाहु ।	
घत्ता— कंड मंडउ मोत्तियतोरणहिं	गुरुचउरिय हेमं णिम्मविय ।	10
अइउच्चिय मणहर वेइ किय	रयणविणिम्मिय णिम्मलिय ॥ ७ ॥	

8

Karakanda returns with the bride by the sea.

वेवाहु कियउ लहु ताहु के वि	खेयर अहिलासहो जाहिं जे वि ।	
दाइज्जइं दिण्णा तहे पयंड	णिज्जरन्नरंतमयगिल्लगंड ।	
घरतुरयथट्ठ किंकिणिरवाल	रयणेहिं विणिम्मिय दिण्ण माल ।	
जं अवरु किं पि णयणाहिरामु	तहे रापं दिण्णउ लेवि णामु ।	
एएहिं समउ मणि तुट्ठएण	जामायहो अप्पिय दुहिय तेण ।	5
बहुरयणइं दिण्णइं तुरियएण	पहिराविय राणा राणएण ।	
णरणाहें विसज्जिउ णिवपहाणु	संजोइउ रापं सलिलजाणु ।	
तुट्ठारिणरिंदहो पलयकालु	तहे जाणे चडिण्णउ धरणिवालु ।	
धयवडवमालु परिघुलिउ भाइ	तं पवणवसें जलमज्जे जाइ ।	
घत्ता— अवराइं सहासइं छणैणवइं	णरणियरणिंरंतरपूरियइं ।	10
॥णं अमरविमाणइं धर सरहि	जलगमणहो आसाऊरियइं ॥ ८ ॥	

He encounters a sea monster

जाम सिंधुमज्झि जाहिं जाणयाइं	मंडिऊण ताडिऊण सजियाइं ।	
ताव दिट्ठु राणएण मच्छु फारु	णाइं तेण सायरस्स लद्धु सारु ।	
तेण रूवे णाइं विण्हु कीलएइ	सायरो व्व रायरिद्धि णं णिएइ ।	
जोयणाइं सट्ठि अत्थि तुंगिमाइं	अद्धओ वि अद्धि आपं होइ ताइं ।	
सो वि सट्ठिसत्त पाय दीहमाणु	सायरं पि खंधिऊण थक्किमाणु ।	5
मंदरो व्व तोयमज्झे अप्पमाणु	उच्छलंतु पक्खलंतु छल्लमाणु ।	
मंदु मंदु सुप्पयंडु रंगमाणु	रोसएण धाविऊण लग्गमाणु ।	
सो वि देखि राणयाहं भग्गमाणु	खंचियं पि तक्खणेण तोयजाणु ।	
अन्ता— भयभीयणरिंदहि दुत्थियहि सयलइं जलजाणइं उब्भियइं ।		
(पिं काइं वि दुट्ठुं देवयणं मंताण पहावै थंभियइं ॥ ९ ॥		10

Karakanda is carried away by a Vidyadhari

सो वि मच्छु पेक्खिऊण	सुद्धभाउ छंडिऊण ।	
ताव तेण दुद्धरेण	वद्धमाणमच्छरेण ।	
मल्लगंठि बंधिऊण	खग्गधेणु कड्ढिऊण ।	
तं पि जाणु छंडिऊण	रोसएण धाविऊण ।	
रोयिणा तुरंतएण	दिण्ण झंप कुद्धएण ।	5
उल्ललेवि दुक्कु तित्थु	थूलकाउ मच्छु जित्थु ।	
पोटमज्झे भाविऊण	सो वि मच्छु घाइऊण ।	
लूरियाइं वम्मयाइं	फाडियाइं वम्मयाइं ।	
जत्थ अत्थि सच्छणीरु	उच्छलंतु णट्ठु वीरु ।	
ताव तम्मि खेयरीयं	णीउ राउ दुद्धरीयं ।	10
सो वि णीउ पेक्खिऊण	सुब्भडेहि चित्तिऊण ।	
दिण्ण झंप सायरम्मि	दुक्खिणहिं तक्खणम्मि ।	

9. १ S पादः

10. १ J रायणा; N रायणा. २ N adds before this सायरो महागहीर. ३ N adds before this ताव तम्मि जुज्झदच्छु. ४ N adds before this णीउ हेरि सुद्धियाइं महागहीर सुद्धियाइं.

करकंडचरिउ

घत्ता—(हल्लोहलि हूयउ सयलु जलु अपरंपरि जाणइं संचलहिं ।
हा हा रउ उड्डिउ करुणसरु तहो सोएं णरवर सलवलहिं ॥ १० ॥

11

Lamentations of Rativega

जा णरपंचाणु वियसियआणु जलि पडिउ ।
ता सयलहिं लोयहिं पसरियसोयहिं अइडरिउ ॥
रइवेय सुभामिणि णं फणिकामिणि विमणभया ।
सव्वंगे कंपिय चित्ति चमक्किय मुच्छगया ॥ 5
कियचमरसुवापं सलिलसहापं गुणभरिया ॥
उट्ठाविय रमणिहिं मुणिमणदमणिहिं मणहरिया ॥
सा करयलकमलहिं सुललियसरलहिं उरु हणइ ।
उव्वाहुलणयणी गगिरवयणी पुणु भणइ ॥
हा वइरिय वइवस पावमलीमस किं कियउ ।
मइं आसिवरायउ रमणु परायउ किं हियउ 10
हा दइव परम्मुह दुण्णयं दुम्मुहु तुहुं हुयउ ।
हा सामि सलक्खण सुट्ठु वियक्खण कहिं गयउ ॥
महो उवरि भडारा णरवरसारा करुण करि ।
दुहजलहिं पडंती पलयहो जंती णाह धरि ॥
हउं णारि वराइय आवइं आइय को सरउं । 15
परिछंडिय तुम्हहिं जीवमि एवहिं किं मरुं ॥
इय सोयविमुद्धइं लवियउ सुद्धइं जं हियइं ।
(हउं बोलिसु तइयहुं मिलिहइ जइयहुं मज्झु पइ ॥

घत्ता—अइसोउ करेविणु मंतिवरु संबोहिवि परियणु दुम्मियउ ।
गउ जाणइं लेविणु जलहितडे तं परियणु तहिं णिच्चलु कियउ ॥ ११ ॥ 20

12

Rativega worships goddess Padmavati,

आवासिय सेण्णा तित्थु जाव रइवेयपं उज्जउ कियउ ताव ।
पुणु तुरिउ विलक्खीहूइयाइं अणुसरिय देवि कोमलगिराइं ।

५ J जाणहिं.

11. १ D दुण्णइ दुम्मुह. २ J करउं.

ता सोउ णिवारिवि करहि धम्मु करकंडु मिलेसइ गलियछम्मु ।
अइतुरिउ लणविणु पउरदव्वु अणवरउ देहि तुहुं दाणु भव्वु ।
रइवेणं भणियउ तं सुणेवि किं सायरे गउ आवइ वलेवि ।

घत्ता— पडिवयणु भडारी तहे भणइ महो वयणहो संसउ किं करहि ।

कणयामरतेयसमग्गलउ सो अणुदिणु जिणवरु संभरहि ॥ १६ ॥ 10

इय करकंडमहारायचरिए मुणिकणयामरविरइए भव्वयणकण्णवयंसे पंचकल्लणविहाणकप्पतरु—

फलसंपत्ते करकंडविज्जाहरविवाहलंभो णाम सत्तमो परिच्छेउ समत्तो ।

॥ संधि ॥ ७ ॥

VIII

1

The goddess illustrates her point by the story of Aridamana

रइवेय भणइ हे देवि सुणु तुह वयणु सुहावउ भावियउ ।
महो अक्खु पसाउ करेवि तुहुं किं को वि गयउ गरु आइयउ ॥

तं सुणिवि भडारी कहइ ताहे	दुरिण्ण विलित्तउ मणु ण जाहे ।	
हे सुंदरि णिसुणाहि सरलचित्ते	जिण्णहाहो चलणहं परमभत्ते ।	
हउं अक्खमि णेहे तुज्झु किं पि	अरिदमणणराहिवचरिउ तं पि ।	5
एत्थत्थि अवंती णाम देसु	णं तुट्ठिवि पडियउ सग्गळेसु ।	
तहिं णयणपियारी णयरि अत्थि	उज्जेणि णाउ गयरविगभत्थि ।	
तहि अत्थि पसिद्धउ पवरतेउ	अरिदमणु णराहिउ गुणणिकेउ ।	
तहो विमला भामिणि णयणरम्म	आसण्णभव्व परिगलियकम्म ।	
तहो अत्थि मंति जणजणियराउ	वरदत्तु णराहिवदिण्णभाउ	10

यत्ता—तहो मंतिहे वडवा सुंदरिय गय चरणहं बाहिरे पुरवरहो ।
सा रमिय तुरंतइं मयणभर पेक्खेविणु तुरयइं गिरिवरहो ॥ १ ॥

2

Aridamana's minister got a colt which was watched by
a Vidyadhara in the form of a parrot.

सा गया पट्टणं मंतिणा पेक्खिया	सव्वसल्लक्खणा गम्भिणी लक्खिया ।	
तेण संरक्खिया मंदिरे धारिया	णेहवंताइं खाणाइं सा चारिया ।	
सोहणो बायवेओ किसोरो तंहे	जायउ वासरे सुंदरे सोरंहे ।	
णीलवण्णो सउण्णो मुहे वंकुडो	मज्झहीणो उरे पच्छले वित्थडो ।	
दीहफुक्कारहिक्कारउहो धुरो	तालुतंबोवमो लोयणा भंगुरो ।	5

1 1 SJ णराहिउ.

2. १ J 'हो

णहरोमावलीकणसंसग्गओ थोवएहिं दिणेहिं पबुंहुं गओ ।
मंतिचित्तस्स अञ्चंतु सो भाविओ सूरतावेण वाएण ने पाविओ ।
भूमिगेहम्मि जा छुद्धओ अच्छए सग्गिणीछंदकीरो वि तं पेच्छए । >

यत्ता—जउलगि गब्भि परिट्टियउ गिरितुरयहो गंदणु जयपवर ।

तउलगि पेक्खइ दिणि जि दिणे को वि खेयर कीरसुरूवधर ॥ २ ॥ 10

3

The parrot asks a cowherd to take it and sell to the king
for 500 gold coins.

खेयर हूयउ कीरो पव्वयमत्थयधीरो ।
भोयसएहिं णभग्गो कंतहे णेहइं लग्गो ।
अच्छइ जाव सुहेणं भुंजइ भोय चिरेण ।
ताव सधम्म सुसीलो मत्तयकुंजरलीलो ।
पीवरदीहरबाहो सुंदर गोहणणाहो ।
तेत्थ वणम्मि पवण्णो चेट्टइ जाव णिसण्णो ।
दिट्ठउ ता णयणेहिं कीरइं सो सग्गणेहिं
उत्तउ कोमलवाएं छंदइं चित्तधयाएं । >

5

यत्ता—तुहुं गोवाल लएवि मइं णेहि तुरंतउ पुरवरहो ।

कंचणपंचसएहिं फुड जाएवि देहि णरेसरहो ॥ ३ ॥

10

4

On the way they see a merchant caught by a harlot
who demanded money

भणीओ बलाएं	गिरा कोमलाएं ।	
तुमं रायआणा	म जाही अयाणा ।	
तुमं जेड्डउत्तो	सुईणे विसुत्तो ।	
महं पुत्तियाएं	घरे सुत्तियाएं ।	
(सुछंदें विराएं	कया सोमराएं ।	10
तेहे देहि ^३ दव्वं	णिवारोहि गव्वं ।	

घत्ता— तहो कोलाहलु अइपवरु हट्टहं मज्जेण पसरियउ ।

ण वि सकइ वारहो को वि णरु जामच्छइ वणिवरु धरियउ ॥ ४ ॥

5

The parrot settles the dispute by a wit.

तो भणेइ चारु कीरु	वच्छलेण वाय धीरु ।	
भो कहेइ सेट्ठि मज्झु	वारयामि जेण जुज्झु ।	
ता कहेइ सेट्ठि तासु	कारणं पि कंदलासु ।	
तं सुणेवि सूयण	णाणसायरं गण ।	
उत्तु सेट्ठि अकयाहि	देहि दव्वु सज्जयाहि ।	5
सो सुणेवि दिव्ववाणि	तासु जाय चित्तकाणि ।	
आणएवि जाव दव्वु	कुट्टिणीहे देइ सव्वु ।	
ताव उत्तु सूयण	णीइमग्गु जाणएण ।	
आणि सेट्ठि आरिसो वि	देमि दव्वु जेम को वि ।	
आणियं च तं पि तेण	सूयण तक्खणेण ।	10
दप्पणस्स मज्जे बिंबु	लेहि अक्कं एहु दव्वु ।	
गूढचित्त जाणिया वि	छंदिणा समाणिया वि ।	

घत्ता— तां बोल्लइ कुट्टिणि भग्ग सुय पडिबिंबु किं लेणहुं जाइ वले ।

तं सुणिवि पडुत्तरु सा भणिय सुइणइं किं गहणउ लहइ चैले ॥ ५ ॥

6

The parrot reaches the palace

हराविय कुट्टिणि जाम सुण	पर्यंपइ सेट्ठि सुयस्स णएण ।	
सुवण्णपरिग्गहु एहु सरेहु	लएविणु भावइ तं जि करेहु ।	
३ D देवि. ४ J मज्झि पसरियउ	5. १ SJ सक २ J तो. ३ J लेणहुं.	
	४ JN वले.	

सुणेविणु सूयइं वुच्चइ तेम	वणीसरु चित्ति चमकइ जेम ।	
हिरण्णइं अमहइं काइं करेहुं	सुसज्जणलोयहं चित्तु हरेहुं ।	
सुणेविणु कीरह भावविसुद्धि	अहीरहं दिण्णिणय दाणपविद्धि ।	०
अहीरु पउत्तउ सूयपं एहि	लणविणु रायदुवारहो नेहि ।	
णिओ खणि रायदुवारहो सो वि	हुओ घर बुद्धिसमिद्धिहे जो वि ।	
दुवारिउ उत्तउ कीरपं मित्त	सुमोत्तियदामपसारियचित्त ।	

घत्ता— लइ अक्खहि वत्त महो तणिय णियरायहो अगगइं सरल तुहुं ।

पेक्खेसमि णयणाणंदयरु छणससहरतुल्लउ तासु मुहु ॥ ६ ॥

10

7

It gives an account of itself to the king

पडिहारइं रायहो कहिउ पव	सुउ बाहिरे अच्छइ देवदेव ।	
तं सुणिवि णिवांविउ राणएण	संभासिउ सो पोमाणेण ।	
ता सूयं उच्चाएवि पाउ	अहिणंदिउ आसीवापं राउ ।	
भो णरवइ करिकरदीहबाहु	चिरु जीवहि सुरसरि जाम बाहु ।	
मैणि तुट्ठपं रायं कीरु वुत्तु	किं आयउ को तुहुं भणु णिरुत्तु ।	5
पडिबज्जइ जैणवर णाहचारु	तह कवडकहाणउ रयउ फारु ।	
ता कहइ कीरु णरवइ पुरम्मि	सुय पंचसयइं सैंबलित्तरम्मि ।	
जावच्छहुं ते मइं भणिय वेळि	लइ छिण्णहुं महुं हय तेहिं लळि ।	
गुंजारुणणयणउ कसणवण्णु	भिल्लाण णिवहु ता तहिं पवण्णु ।	

घत्ता— तहिं रुक्खे चडेविणु सुयघरहिं पासि समोडिय तेहिं खणे ।

10

ता बद्धा अमहइं सयल सुअ मइं चित्तिउ को वि उवाउ मणे ॥ ७ ॥

8

How it reached a hermitage and learnt the sastras. It then informs the king about the minister's beautiful horse.

मइं वुत्ता सयल वि सुय करेवि	कवडेण वि अच्छहु खणु मरेवि ।
भिल्लेण चडेविणु सयल दिट्ठ	तले घल्लिय मण्णेवि ते णिचिट्ठे ।

7. १ J also reads अणाविउ. २ S मणतुट्ठयं. ३ D जिणवर, N corrects जिणवर as जिह णर°. ४ J सैंमलियरम्मि ५ D मुहु. ६ D adds before this णउं छिण्णिय तेहिं जाहि सो वि आरुहिय विडोवरि गुरुय होवि.

8. १ DJN णिविट्ठ.

ता उड्डिवि गय दसदिसिहिं ते वि	हउं तावसवाडउ गउ वलेवि ।	
मइं सयलइं सत्यइं जाणियाइं	पव्वयसिरि सोक्खइं माणियाइं ।	
तहिं दिट्ठउ गिरिवरतणउ आसु	गउ वडवासंगहो कामवासु ।	5
अइसुंदरु घोडउ ताइं जाउ	धरणियले लग्गइ गहि पाउ ।	
मइं जाणिउ सो विज्जाहरेण	तुह अक्खिय णेहपरव्वसेण ।	
घरि अच्छइ मंतिहे सो चरंतु	तं सुणिवि णरेसरु गउ तुरंतु ।	

घत्ता— घर जाइवि तासु महंतयहिं पुणु भणियउ वयणु णरेसरइं ।
महो कज्जु ण रयणहिं माणिक्कहिं तुह तुरयइं पुज्जइं मणहरइं ॥ ८ ॥ 10

9

The horse takes the king and the parrot across the sea
where they see a hundred maidens.

णियहियवणं तुक्खु वहंतएण	सो अप्पिउ तेण महंतएण ।	
गउ तुरउ लेवि णियमंदिरासु	पल्लाणु विहिउ तहो बंधुरासु ।	
तहिं चडिउ णरेसरु सहुं सुएण	देवाविउ फेरउ दिढभुएण ।	
कीरेण णिवारिउ देव घाउ	मा पयडहि छंडहि णियसहाउ ।	5
णरणाहें तुरयहो सुयछलेण	कसताडणु किउ कोऊहलेण ।	
ता तुरउ तुरंतउ णहयलेण	गउ सायरु लंघिवि दूरएण ।	
समरीणपं राणपं भणिउ कीरु	कहिं लब्भइ बंधव विमलणीरु	
ता कीरें गयणंगणु सरेवि	अवल्लोइउ पाणिउ थिरु करेवि ।	
आवेविणु कीरइं भणिउ तासु	लइ चलहि तुरिउ रयणायरसु ।	

घत्ता— जापविणु सायरि कण्णसउ दिट्ठउ तेत्थु रमंतियउ ।
सुयवयणइं ठाणे तहो तणइं खणे रायइं देउ समच्चियउ ॥ ९ ॥ 10

10

The king wins the heart of Ratnalekha.

ण्हाणञ्जणु देवहं करिवि ताउ	कण्णाण णिवहु णियघरु गयाउ ।
सूएण णराहिउ तक्खणेण	अणुमग्गे णीयउ तहुं तणेण ।
छोहारदीवसंपत्तएण	कण्णाण णिलउ राणपं गएण ।
अवरोप्परु चित्तें मिलियएण	ता तक्खणि भणियउ सूयएण ।

9. १ N राउ. २ D सु०.

10. १ N करइ.

हे णरवइ तुहुं एह रयणलेह लइ परिणहि कंचणदिव्वदेह । 5
चिरु कहिय मुणिदहिं आरिसेहि पंरिणेवी एह तुम्हारिसेहिं ।
तं सुणिवि णेरिंदे सा भणीय अंभोरुहदीहरलोयणीयं ।
हे सुंदरि सयउ भणइ जाइ पडिहासैहि तुहुं वयणाइं ताइं ।

यत्ता-- तं सुणिवि कुमारी पडिलवइ अणरापं वयणु पडिक्खलइ ।

मइं केर तुहारी मणि धरिय सुयवयणु णरेसर किं चलइ ॥ १० ॥ 10

11

He sails with her for home and reaches a deserted island

तं वयणु सुहावउ सुणिवि तेण सा परिणिय राणइं तुरियण्ण ।
तहिं णेहइं भोयसहास भुत्त ता एक्कहि दिणे पडिलवइ धुत्त ।
पयडंतिण णिब्भरु परमुं णेहु हे णरवइ पेक्खहुं तुम्ह गेहु ।
तहे वयणु सुणेविणु सोहमाणु परसज्जिउ रापं सलिलजाणु ।
तं भरियउ रयणहिं मणहरेहिं परिसोहिउ धयवडसुंदरेहि । 5
सुयतुरयणं धरिणिपं सहुं णरिंदु तहिं चडियउ रेहइ णं सुरिंदु ।
तं सलिलजाणु रयणायरम्मि वाएण गयउ दीवंतरम्मि ।
उव्वसि परिलग्गउ गयदिणम्मि ता रापं चित्तिउ णियमणाम्मि ।

यत्ता-- पुणु भणियउ कीरु णरेसरइं किम रयणि गमेवी पत्थु सुहि ।

तं सुणिवि कीरु पडिलवइ णिव अइणिब्भरु होइवि मा सुयहि ॥११॥ 10

12

Their bad luck on the island and the sea.

हयणारिकीरणिव थिरमणेहिं किय तुरिय जाम चउहिं मि जणेहिं ।
णिवपहरणं तुरियइं हयसमाणु ता चोरहिं हरियउ सलिलजाणु ।
रविउम्मामे णरवइ णियइ जाव ण वि पेक्खइ बोहितु तुरउ ताव ।
पुणु वत्त कहिय कीरहो णिवेण गउ बोहितु णं जाणहुं किं पहेणं ।
मणि खेउ वहतणं सयपण पुणु भणिउ णराहिउ तुरियण्ण । 5
खंडु कहिवि बंधहु तुरिउ तेव रयणायरु लीलणं तरहु जेव ।

२ J omits this foot. ३ णरिंदइं भणिय सा वि. ४ N °लोयणा वि. ५ N पडिहासइं.

11. १ N सुणियण्ण. २ N तेहइं. ३ JN परमणेहु

12. १ J omits ण. २ N परेण. ३ S खडि कडुवि.

तं रइवि चडिणउ सरलराउ णियघरिणिहे सरिसउ सुयसहाउ ।
 तहो लहरिहिं बंधइं तोडियाइं देसंतर राणं हिंडियाइं ।
 घत्ता— ता उड्डिवि सूयउ वडि गयउ णिउ णरवइ लहरिहिं कोकणहो ।
 तहो घरिणि मणोहर विहिवसइं णिय खंभायच्चहो पट्टणहो ॥१२॥ 10

13

Ratnalekha at Khambhayacca.

तहिं लंबझलंबा कुट्टणीए सा दिट्ठी ताइं वियक्खणीए ।
 घरि रयणलेह णेवावि ताए जलमंधु णिवारिउ सुललियाए ।
 ता लंबझलंबए भणिय मुद्ध विणु गहणइं वेस ण होइ सुद्ध ।
 तं णिसुणिवि जंपिउ सुंदराए इह जूवइं जो मइं जिणइ माए ।
 सो सोवइ मइं सहं भणिउ ताए ता जिणिया जूवें णर तियाए । 5
 तहं दव्वु लेवि वेसहे विइणु पुणु दहिउ कूरु अंगणे पइणु ।
 रयणायरवडे सूयहं णिकाउ तं चुणिवि वलिवि पुणु तहिं गयाउ ।
 सुयणामइं पुच्छिय कहिं गयाय तुम्हइं सुहि भोयणु लेवि आय ।
 तहो कहिय वत्त तेहिं मि सुणहिं पुणु भणिय ते वि वयणुल्लिएहिं ।
 घत्ता— मइं लेविणु तुम्हइं णेहु तहिं जहिं कूरु पइणउ बालियए । 10
 ता णीयउ तेहिं तुरंतयहिं घर वेसहिं दिट्ठउ सो वि ताए ॥ १३ ॥

14

Her fame in the game of dice reaches Aridamana's ear

चुणंतइं कीरइं असुवमाल पमेल्लिय पेक्खिवि सामिणि बाल ।
 चिराणउ सूयउ ताए मुणेवि अणाविउ सो सुयणामु भणेवि ।
 अरे सुय भायर आवहि एत्थु तुहारउ सामिउ अच्छइ केत्थु ।
 ण जाणउं देवि कहिं गउ राउ पेवड्डिउ ताहे मणम्मि विराउ ।
 णिवारिय सूयए देवि विसाउ कुणंतहं णासइ सुद्धउ भाउ । 5
 महारउ चित्तु कहेइ मयच्छि मिलेसइ सामिउ पावियलच्छि ।
 सुणेविणु कीरहो वाणि सणिद्ध रमंतिय अच्छइ भावविसुद्ध ।
 पवड्डिय कित्ति समुहपमाण सुमोत्तियदामइं बद्ध जुवाण ।

घत्ता— अरिदमणहो केण वि इउ कहिउ पट्टणु खंभायच्चु जहिं ।

〈ण वि सारिहिं जूवइ को वि णरु ण वि सक्कइ जिणणहं बाल तहिं॥१४॥ 10

४ J तहिं.

14. १ N पविड्डिउ.

15

Reunion of Ratnalekha and Aridamana

तं सुणिवि नरेसरु थिरमणेण	गउ खंभाइच्चहो तक्खणेण ।	
तहिं जाइवि टिटहि गउ तुरंतु	जूवारहं सयलहं मणु हरंतु ।	
तहं मज्झि णिविट्ठउ सो सहेइ	छणइंदहो लीला णं येहेइ ।	
जीयाइं णरिंदहं आयेरेण	सोवण्णहं सत्तसयाइं तेण ।	
धणु दितउ भंडहं णग्गुडाहं	गउ वेसहं घर धणलंपडाहं ।	5
जूएण पसिद्धी कित्ति जाहे	देवाविउ गहणउ तेण ताहे ।	
अण्णु पुणु रयणिहिं गयउ तेत्थु	सूयपं सहुं रमणि णिविट्ठ जेत्यु ।	
सा भणिय तेण णं मयणदूउ	लइ सुंदरि खेळहि सारिजूउ ।	
घत्ता— सा जिच्ची तेण णराहिवइं जा इई मणे विट्ठफडिय ।		
ता तापं वियाणेवि णियरमणु खणे अंगे अगु समुब्भिय ॥ १५ ॥ 10		

16

The goddess reassures Rativega and goes away.

जावच्छइ तिपं सहुं तेत्थु राउ	ता तुरय लेवि को पि टक्कु आउ ।	
तहिं मज्झि णिहालिउ राणएण	किउ ऊहणु ते सहुं टक्कण ।	
बोलाविउ रापं णामु लेवि	ता घोडे जोइउ मुहुं वलेवि ।	
अइदुब्बलु ऊहणु जो किओ वि	सोवण्णु देवि ते किणिउ सो वि ।	
तियकीरणराहिवअस्सयाहं	मेलाविउ इइउ दुत्थियाहं ।	5
भुंजंतइं सोक्खइं तहिं ठियाइं	णियदेसहो पुणु तइय वि गयाइं ।	
मइं कहियउ हँलि तुह सो जि राउ	रयणायेरे पडियउ घरहो आउ ।	
जह आयउ सो गुणगणमहंतु	तुह मुद्धि मिलेसइ तुज्जु कंतु ।	
घत्ता— इउ कहिवि भडारी तहँ सयलु सव्वंगे णिरुवम कोमलिय ।		
सा गइय तुरंती णियणिलउ चंदाणण देवहं परिमिलिय ॥ १६ ॥ 10		

17

Karakanda returns to Rativega.

रेइवेयं ता तुम्मणमणापं	पंकयरुहकोमलआणणापं ।
जं देविपं भणियउ वयणु किं पि	अणुसरिउ खणज्जे तापं तं पि ।

16. १ J तित्थु. २ S मज्जे ३ J omits सहुं ४ S इले. ५ J घरहिं.

17. १ D रेइवेयं.

धणु पवख लणवि तुरंतियाइं	अहिणवमुणालवरगत्तियाइं ।	
तं सयलु विहंजिवि दुत्थियाहं	सुहभोयणु दिण्णउ भुक्खियाहं ।	
जावच्छइ सा तहिं रइ करंति	जिणणाहहो चलणइं मणि सरंति ।	5
रयणावलिविहिभारे णमंति	मुत्तावलिमोत्तियदाम दिंति ।	
कुसुमंजलिकुसुमहिं विण्णुरंति	पल्लोवमविहिपल्लवें चरंति ।	
चउसत्थियविहिसत्थेण जंति	वसुहारविहाणहो मणु थवंति ।	
ता एक्कहिं दिणि कणयप्पहायं	तहिं आणिउ सो करकड तायं ।	
घत्ता— रइवेयइं दिट्ठउ णियरमणु तहिं हरिसइं वड्ढिउ अंसुजलु ।		10
ता विज्जु चमक्किय कसणतणु सिहिकंतयं णं जलहर सजलु ॥ १७ ॥		

18

Karakanda conquers the Southern kings.

रइवेययं पुण कणयप्पहाहे	गुरु आयरु कीयउ सयलु ताहे ।	
परिओसु पवड्ढिउ परियणाहं	सामंतमंतिविंभियमणाहं ।	
तहिं अच्छिवि कित्तिय दिण सराउ	संचल्लिउ ता करकंड राउ ।	
ता दिविडदेसु महियलु भमंतु	संपत्तउ तहिं मच्छरु वहंतु ।	
तहिं चोडिचेरपंडियणिवाहं	केणावि खणद्धें कहिउ ताहं ।	5
अरि आयउ तुम्हहं उवरि देव	तिम किज्जइ दूरहु जाइ जेव ।	
तं सुणिवि खणद्धें ते मिलीय	करकंडहो जायवि पुणु भिडीय ।	
करि करिहिं भिडिय रह रहवराहं	हय तुरयहं ता णर णरवराहं ।	
रोसारुण दारुण अइभिडंति	धयदंडलत्तसीसइं पडंति ।	10
अंतउ ललंति णर पक्खलंति	जसलुद्ध महामड पुणु मिलंति ।	
कउ संगरु तेहिं महंतु केव	गयणंगणि सुरवर डरिय जेव ।	
घत्ता— करकंडयं धरिया ते वि रणे सिरमउड मलिय चरणेहिं तहु ।		
मउडग्गहिं देखिखवि जिणपडिम करकंडहो जायउ बहलु डुहु ॥ १८ ॥		

19

He reinstalls them and returns to Terapur.

हा हा मइं मूढइं किं कियउ	जिणविंबु वि चरणें आहयउ ।
इह पावफलें दुग्गइणवासु	णउ जाणहुं होसइ कहिं मि वासु ।
मणि दुम्मिय मउलियलोयणेण	चोडाहिव मुक्का ते वि तेण ।

१ D पउरु.

18. १ DN सणद्धें.

जं संगरि मइं तुम्हइं खलीय जं चरणहिं मउडइं दरमलीय ।
 तं खमहु सयलु महो बंधवासु पडिगाहहु देसु सपिंडवासु ।
 त निमुणिवि तेहिं पडिवयणु उत्तु तुह सेव करेसहि अम्ह पुत्त ।
 इय जंपिवि ते चंपाहिवासु पुणु सरिय खणद्धे अडविवासु ।
 तणु तिणु व गणेविणु ललियगत्त तउ करिवि तेइं सग्गगि पत्त ।

5

घत्ता— करकंडु तहं तउ णीसरिउ गउ संमुहुं तेरापट्टणहो ।

जहिं सुंदरि मयणावलि हरिय संपत्तउ तं पपसु वणहो ॥ १९ ॥

10

20

Karakanda regains Madanavali and returns to Campa.

जावच्छइ सो तहिं आयरेण मयणावलि अप्पिय खेयरेण ।
 ता तेण तुरिउ विज्जाहिबेण तहो कहिउ भवंतरु णियहिरेण ।
 अहिं होतउ हउं अण्णहिं भवम्मि हिडंतु पराइउ तुह घरम्मि ।
 ता दिट्ठउ मइं पंजरठिओ वि पारावउ पाराविपं जुओ वि ।
 सो पापं गहिउ मइं चडफडंतु ता पत्तउ तहिं तुहुं परिभमंतु ।
 छेडाविउ सो पइं तुरियएण णवकारु पइण्णउ करुणएण ।
 सो खेयरु जायउ तहो फलेण हउं णासिवि गउ तुज्जु वि छलेण ।
 एक्केहिं दिणि चप्पिउ हयखुरेण मुणि कण्णजाउ दिण्णउ वरेण ।
 हउं खेयरु जायउ फलइं तेण तुहुं पत्थु दिट्ठु संपत्तएण ।
 चिररौसैं हरिय मइं घरिणि तुज्जु लइ अक्खिउ मइं तुह एउ गुज्जु ।
 हउं एवहिं किंकरु तुह भरेण पुणु णमिय चरण सण्णयसिरेण ।
 अवराहु कियउ ओ मइं वि देव सो खमहि ण छंडमि तुज्जु सेव ।

5

10

घत्ता— संमाणिवि दाणइं सो खयरु गउ चंपहिं साहिवि महि णिवइ ।

सो रज्जु करंतउ बहुयदिणं तहिं अच्छइ कणयामरणिअइं ॥ २० ॥

इयकरकंडुअरायचरिए मुणिकणयामरविरहए भव्यणकण्णवयंसे पंचकल्लाणविहाणकप्पतरु-

फलसंपत्ते करकंडुपुइइवाहणो चंपापुरिपवेसो णाम अडमो परिच्छेउ समसो ।

॥ संधि ॥ ८ ॥

20. १ DN सविणय*.

IX

1

The forest guard reports the arrival of sage Silagupta.

चंपाहिउ बुहयणवेढियउ सुहलीलइं अच्छइ जाव तहिं ।
ता आयउ उज्जाणाहिचइ अत्थाणि णिविट्ठउ राउ जहिं ॥

सो पुच्छिउ करकंडएं णिवेण	कहि आयउ तुहुं कज्जेण केणे ।	
सो कहइ णरेसर उववणम्मि	जो झायहिं सुमरहिं णियमणम्मि ।	
जसु दंसणे हरि उवसमु सरेइ	करिकुमहो गाहु ण सो करेइ ।	5
अवरुप्परु वइरइं जे वहंति	तहो दंसणे मइउ मणे लिहंति ।	
जसु दंसणे अणुवय के वि लित्ति	जिणु छंडिवि अण्णहिं मणु ण दित्ति ।	
केहिं मि मणि गहियइं गुणवयाइं	अवराइं मि पुणु सिक्खावयाइं ।	
धम्मालउ संजमणिलउ भाइ	किं जिणवरु मुणिवेसेण णाइं ।	
तहिं आयउ मुणिवरु णाणजुत्तु	णामेण पसिद्धउ सीलगुत्तु ।	10

घत्ता— करकंड सुणेविणु तं वयणु अत्थाणहो उट्ठिउ तक्खाणिण ।
गउ सत्तपयइं मउलेवि कर सुमरंतउ मुणिवरपय माणिण ॥ १ ॥

2

People start on a visit to the sage.

ता आणंदभेरि तुरंतएण	देवाविय तुट्ठइं राणएण ।	
तहे णहु सुणेविणु लद्धभोय	परिमिलिय खणद्धं भवियलोय ।	
क वि माणिणि चल्लिय ललियदेह	मुणिचरणसरोयहं बद्धणेह ।	
क वि णेउरसइं रणझणंति	संचल्लिय मुणिगुंण णं थुणंति ।	
क वि रमणु ण जंतउ परिगणेइ	मुणिदंसण हियवएं सइं मुणेइ ।	5
क वि अक्खयधूव भरेवि थालु	अइरहसइं चल्लिय लेवि बालु ।	

1. १ J जेण.

2. १ DJ णदिय°. २ DN सह. ३ DN णयरलोय. ४ N मुणिवरगुण थुणेति.

क वि परिमलु बहलु वहंति जाइ विज्जाहरि णं महियलि विहाइ ।
 घत्ता— काइ वि छणससहरआणणिय करे कमल करंती संचलिय ।
 आणंदिय भेरिहे सुणिवि सरु लहु भवियण सयल वि तहिं मिलिय ॥२॥

3

On his way Karakanda sees a miserable woman.

जिणिंदधम्मरत्तओ	मुणिंदपायभत्तओ ।	
सुवण्णकंतिदित्तओ	सरोयपत्तणेत्तओ	
पलंबपीणहत्यओ	विबुद्धसव्वसत्थओ ।	
विसुद्धसंधिगतओ	पणेण जाव पत्तओ ।	
तहिं पि ताव दिट्ठिया	भणंति हा पमूढिया ।	5
पुरंधि का वि दुक्खिया	हणंति दो वि कुक्खिया ।	
रुवंति अंसुवाहुलं	जणाण दुक्खसंकुलं ।	
कुणंति चित्तु आउलं	धरंति वेसु वाउलं ।	
घुलंति जा वि मुच्छण	पडंति भूपएसप ।	
सुणेवि तं णरेसरो	सुवारुणिद्धणीसरो ।	10

घत्ता— करकंडइं पुच्छिउ को वि णरु एह णारि वरई किं रुवइ ।
 विलवंती हियवइं दुहु करइ अप्पाणउ विहलंघल मुअइ ॥ ३ ॥

4

He learns the cause of her troubles and becomes disgusted with the ways of the world.

ता अक्खिय रायहो वत्त तेण	दुक्खाउर इई एह जेण ।	
तं कारणु णिसुणहि सामिसाल	भुंजंतिहे भोयइं सयलकाल ।	
उप्पण्णउ णंदणु विहिवसेण	सो णीयउ आयहे वइवसेण ।	
तं रुवइ सहुक्खउ महिल एह	अप्पाणउ घल्लइ बद्धणेह ।	
परिमेल्लइ पासु ण णंदणासु	वीसरइ ण सो पुणु णियमणासु ।	5
तं सुणिवि वयणु रायाहिराउ	संसारहो उवरि विरत्तभाउ ।	
धी धी असुहावउ मंछलोउ	दुहकारणु मणुवहं अंगभोउ ।	
रयणायरतुल्लउ जेत्यु दुक्खु	महुबिंदुसमाणउ भोयसुक्खु ।	

4, 1 N सम्बलोउ.

घत्ता— हा माणउ दुक्खइं दडुतणु विरसु रसंतउ जहिं मरइ ।

भणु णिग्घिणु विसयासत्तमणु सो छंडिवि को तहिं रइ करइ ॥ ४ ॥ 10

5

Transitory nature of worldly existence

कस्मेण परिट्टिउ जो उवरे	जमरायणं सो णिउ णिययपुरे ।	
जो बालउ बालहिं लालियउ	सो विहिणा णियपुरि चालियउ ।	
णवजोव्वणि चडियउ जो पवर	जमु जाइ लणविणु सो जि णरु ।	
जो बूढउ वाहिसणहिं कलिउ	जमदूयहिं सो पुणु परिमलिउ ।	
बलहइणं सहं हरि अतुलबलु	सो विहिणा णीयउ करिवि छलु ।	5
छक्खंड वसुंधर जेहिं जिया	चक्केसर ते कालेण णिया ।	
विज्जाहर किणर जे खयरा	बलवंता जममुहे पडिय सुग्रा ।	
फाणिणाहइं सरिसउ अमरवइ	जमु लितउ कवणु वि णउ मुअइ ।	

घत्ता— णउ सोत्तिउ बंभणु परिहरइ णउ छंडइ तवसिउ तावि ठियउ ।

धणवंतु ण छुट्टइ ण वि णिहणु जह काणणे जलणु समुट्टियउ ॥ ५ ॥ 10

6

Fickleness of worldly pleasures

दइवेण विणिम्मिउ देहु जं पि	लायण्णउ मणुवहं थिरु ण तं पि ।	
णवजोव्वणु मणहरु जं चडेइ	देवहिं वि णं जाणिउ कहिं पडेइ ।	
जे अवर सरीरहिं गुण वसंति	ण वि जाणहुं केण पहेण जंति ।	
ते कायहो जइ गुण अचल होति	संसारहं विरइं ण मुणि करंति ।	
करिकण जेम थिर कहि ण थांइ	पेक्खंतहं सिरि णिण्णासु जाइ ।	5
जह सूयउ करयलि थिउ गलेइ	तह णारि विरत्ती खणि चलेइ ।	
भूणयणवयणगइ कुडिल जाहं	को सरल करेवइं सक्कु ताहं ।	
मेल्लती ण गणइ सयण इट्ठ	सा दुज्जण मेत्ति व चल णिकिट्ठ ।	

घत्ता— णिज्जायइ जो अणुवेक्ख चल वइरायभावसंपत्तइ ।

सो सुरहरमंडणु होइ णरु सुललियमणहरगत्तउ ॥ ६ ॥

10

7

Helplessness of the mortals.

रयेणीए परिसमणु	संगांमे सुरदमणु
आवइणं पत्ताइ	हिययम्मि सुत्ताइ ।

6. १ N गु. २ DN गां. ३ SJ सपण्णउ.

7. १ J समणीए. २ DN सत्ताइ.

तहो किं पि णउ कुरइ	उट्टेइ वहसरइ ।	
अह विवरे पइसरउ	सुरलोउ अणुसरउ ।	
सुरगिरिहिं आरुहउ	पंजरहिं तणु लुहउ ।	5
बंधवहि मित्तेहिं	करधरियकुंतेहिं ।	
पुत्तेहिं सुत्थियउ	मंतेहिं रक्खियउ ।	
भडणियरपरियरिउ	णउ तेहिं पुणु धरिउ ।	
बलणउ चक्कहरु	सुरणाहु णहे खयर ।	
जमु वरुणु धरधरणु	ण वि होइ कु वि सरणु ।	10
घत्ता— असरणअणुवेक्खउ जो वि पुणु अणुदिणु भावइ णिययमणे ।		
सो सुरणारिहिं ललियतणु भोयवंतु भुंजियइ खणे ॥ ७ ॥		

8

Troubles of life.

संसारे भमंतहं कवणु सोक्खु	असुहावउ पावइ विविहदुक्खु ।	
णेरयालइं णाणाणारण्हिं	चिरकियहिं णिहम्मइ वहरण्हिं ।	
हियणं ण वि चित्तहुं सक्कियाइं	तहिं भुत्तइं पवरइं दुक्कियाइं ।	
अवरुण्णरु जाइविरुद्धण्हिं	तिरियाण मज्जे उप्पणणण्हिं ।	
मुहबंधणछेयणताडणाइं	पावियहिं तेहिं तणुकाडणाइं ।	5
मणुयत्तणे माणउ परिमलंतु	परिस्सिज्जइं णियमणे सलवलंतु ।	
सुरलोपं पवण्णउ णट्ठुवुद्धि	मणि स्सिज्जइं देक्खिवि परहो रिद्धि	
णैडणारि जेम रुवइं करेइ	तिम जीउ कलेवर सइं धरेइ ।	
घत्ता— संसारहं उवरि णिहालणउ किउ जेण णरेण कयायरेण ।		
भणु काइं ण लद्धउ तेण जइ पवररयणरयणायरेण ॥ ८ ॥		

9

Sole responsibility of each individual.

जीवहो सुसहाउ ण अत्थि को वि	णरयम्मि पडंतउ धरइ जो वि ।
सुहिसज्जणणंदणइट्ठभाय	ण वि जीवहो जंतहो ए सहाय ।
णिय जणाणि जणणु रोवंतयाइं	जीवें सहुं ताइं ण पउ गयाइं ।
धणु ण चलइ गेहहो एक्कु पाउ	एक्कलउ भुंजइ धम्मु पाउ ।

8. १ S पायालए. २ N परिमिजइ. ३ D णरणारि, S णर णारि

9. १ J omits the portion from भुंजइ to एक्कलउ in line 6.

तणु जलंणि जलंतइं परिवडेइ	एकल्लउ वइवसघरि चडेइ ।	5
जहिं णयणणिमेसु ण सुहु हवेइ	एकल्लउ तहिं दुहु अणुहवेइ ।	
अहिणउलसीहवणयरहं मज्जे	उप्पज्जइ एक्कु वि जिउ असज्जे ।	
सुरखेयरकिंणरसुहयगाम	तहिं भुजइ एक्कु वि जियइ जाम ।	
घत्ता— इह अणुवेक्खा जो अणुसरइ सीलें मंडिवि णिययतणु ।		
सासयपप सो सुहणिलप एकल्लउ सोहइ मुक्तणु ॥ ९ ॥		10

10

Senses and qualities are alien to Self.

इउ भासइ सुणि गुणगण वहंतु	जीवहो परिभिण्णउ तं कहंतु ।	
परिपोसिउ उसहसएहिं जं पि	भिण्णउ सरीरु जीवाउ तं पि ।	
लोयणइं सुतारइं दीहराइं	जीवहो परिभिण्णइं सुहयराइं ।	
जीहा तरुपल्लवसण्णिहा वि	जीवहो दूरेण वि सा थिया वि ।	
तणुफंसगंधकण्णहं समिद्धि	जीवहो अइभिण्णी रुवरिद्धि ।	5
जे अवर वि गुण कायहो मिलंति	ते जीवहो भिण्णा संचलंति ।	
जे कायहो थूला बहुय के वि	अइसुहुमा जीवहो दूरे ते वि ।	
कोहाइचउक्कु वि पुण्णपाव	ते जीवहो भिण्णा कम्मभाव ।	
घत्ता— एह अणुवेक्खा थिर करिवि णियमणि ज्ञायइ जो जि णरु ।		
सो परमप्पउ णिम्मलउ देहविवाज्जिउ होइ वरु ॥ १० ॥		10

11

Impure nature of the physical body

एहु देहहो भणु गुणु को विहाइ	कउ मंडणु असुइ सहावें जाइ ।	
जे णयण तरल विब्भमगया वि	ते दूसाणिवहहिं दूसिया वि ।	
भणु णासारंधहो का विसुद्धि	जहिं गलइ सिंभु पयडउ असुद्धि ।	
गुण अमिउ अहरे जणु किं कलेइ	जहिं लालासारणि परिघुलेइ ।	
गुणु दीसइ कवणु उरोरुहाहं	परिपूरिय पूयपं वणणिहाहं ।	5
घणमसपवट्ठियपिंडयाहं	को करइ रई तहो दूसियाहं ।	
कडिमंडलु भणियंउ किं बुहेहिं	परिसवइ असुद्धउ बिहिं मुहेहिं ।	

१ DNS जलणु. ३ J अणुवेक्खा.

11. १ N सहाव. २ JDN omit this foot. ३ S भणिउ.

(वसरहिरमसहङ्गाइ जेत्यु भणु सुद्धिहे कारणु कवणु तेत्थु ।
जइ भितरु बाहिरु विहि करतु भणु जणवउ को तहिं रइ सरतु ।

घत्ता— उण्णणउ सुक्कइ सोणियइ असुइसहावउ जो जणु झायइ । 10
एह अणुवेक्खा णित्तुलिय त पुणु सिद्धिहे मगाए लायइ ॥ ११ ॥

12

How Karmas are contracted

रयणायरे जलसघाउ जेव	कम्माण णिवहु आसवइ तेव ।	
जह सल्लु पणट्टउ चुवण	आणियइ कम्मु तह जीवण ।	
सहसणेण परिचत्तण	समिलइ कम्मु मिच्छत्तण ।	
वज्जरइ जिणेसरु गलियल्लम्मु	अविरउपरिणाम मिलइ कम्मु ।	
कम्मासउ कोहे माणण	तह डभइ लोहइ कीयण ।	5
मणमारणु सीलउ जइ हवेइ	कम्मासववइरि ण सभवेइ ।	
हिंसालउ वयणु वि जो सरेइ	तहो कम्मु मिलतउ को धरेइ ।	
जो हिंसइ काउ समायरेइ	सो कम्मइ सहु ता रइ करेइ ।	

घत्ता— वधहो कारणु करेवि तणु अणुवेक्खा जो झायइ पुणु हियण ।
सो धणणउ सामयसोक्खरसु अविरामण सो णरु तहिं पियण ॥१२॥ 10

13

How the inflow of the Karmas is checked

जो समचु धीरेविचु उद्धरेइ	सो वि दुट्ठ मिच्छदिट्ठि सवरेइ ।	
जो खमाण सुद्धियाए वावरेइ	कोहवारि दुक्खकारि सो हरेइ ।	
महवेण जो वरेइ सुंद्धण	माणखभु तासु जाइ णिच्छण ।	
अज्जवम्मि चित्तु देइ जो महतु	सो हवेइ वचनाविसो णिहतु ।	
कायपिडे सुंदरे वि जो णिरीहु	सो णिरुचु पक्खलेइ लोहसीहु ।	5
धम्मे सतु भौउ देवि जो सरेवि	त मणो वि मक्कडो वि सो धरेवि ।	
पूयथापं पूयए वीयरउ	तक्खणेण सो हणेइ दुट्ठराउ ।	
धम्मसंखु भावसुद्धि ज्ञाणजोइ	जो करेइ सो धरेइ काँउलाइ ।	

४ S हडाइ

13. १ SJ चीरु २ S adds भावण before सुद्धण ३ S सोइ देइ ४ S भाइ
५ DN केउलोइ

घत्ता— खमदमसहियउ गुणणिलउ पयउ जो पयडिउ सबखइ ।

अणुहुजिवि सोक्खइ सग्गे पुणु सो सिद्धिहे सम्मुहुं संचरइ ॥१३॥ 10

14

How the Karmas are got rid of

बिहिं भेयहिं णिज्जर खवियणेहे	सविवायावायहिं मुणहिं एह ।	
चिरकालें सच्चिउ कम्मु फारु	उप्पायइ भुजइ बहुपयारु ।	
रविकिरणहिं गिंभे जो तणु खवेइ	जो तरुतले वरिसालेंउ गमेइ	
सिसिरम्मि तुसारु जो सिरे घरेइ	सो कम्मु पयत्तें अवहरेइ ।	
जो दुद्धरु तवभरु उव्वहेइ	उववासहिं जो तणु मैणु करेइ ।	5
अणिबद्धउ वयणु जि सवरेइ	सो सयलइ कम्मइ णिज्जरेइ ।	
मणु मारइ जो बाहिरे चरतु	सो हणइ कम्मु जणु मणि तुरतु ।	
चदायणे भोयणु जो चरेइ	सोवीराहारु जो आयरेइ ।	
बहु कायकिलेस जो अणुसरेइ	बाबीसपरीसह जो सहेइ ।	
अविवाय सो णिज्जर जणु वहेइ	जो दुविहु परिग्गहु परिहरेइ ।	10
सयमेव समावइ कम्मु जासु	णिज्जर हवेइ सविवाय तासु ।	

घत्ता— णिज्जरइ कम्मु ससुद्धमणु मणवयर्काण जो वि णरु ।

देवान मज्जे भुंजेवि सुहु सो णिच्छइ सिवपण लहइ घरु ॥ १४ ॥

15

Divisions of the universe

तिहिं खडहिं खडिउ लोउ एहु	सो चउदइ रज्जुय उड्डेहु ।	
णारयणिवासु पढमउ विहाइ	पल्हत्थिउ मल्लउ घरिउ णाइ ।	
घरु बीयउ तिरियंइ ज अमेउ	झल्लरिसमाणु त तिरियलोउ ।	
जहिं अमरइ विरइ ण अत्थि भोउ	अमरालउ सुंरयसमाणु होइ ।	
दुहु दीसइ जहिं ण वि णिमिसमेत्तु	तहो उवरि पसिद्धउ सिद्धखेत्तु ।	5
ज कहियउ मुणिगणवरगुणीहिं	त थक्कउ वायवलेहिं तीहिं ।	

14 १ N °देह २ N adds before this तिरियइ हवेइ अविवाइ फारु । सभवइ णरइ सबवाइ साह । ३ J सो पायइ ४ SJ वरिसाउल ५ N तिणु ६ N अणुबद्धउ. ७ All my Mss read this foot after line 10 It has been placed here as it seemed a suitable counterpart of the preceding foot ८ N °काणहिं

15 १ S reads तिरियहिं and explains it as जानीहि २ SJ मुरइ

गयर्णगणे रवि अच्छेइ जेव पडु भवणु ण केण वि वरिउ तेव ।
किरियाविहीणु णहु किं परेण तह भुवणु ण केण वि किउ णरेण ।

घत्ता— पालिवि पच महव्वयइ लोयाणुवेक्खहें जो मणु जुजइ ।

सो णरु धणु सलस्खणउ अमरह सुहइ अणेयइ भुजइ ॥ १५ ॥

10

16

Pious thoughts

जिणणाहपायपकरुहाइ सभवउ पयत्तइ भत्ति ताह ।
सहसणणाणचरित्तयाह महो होउ जम्मु कुले सावयाह ।
महो जम्मे जम्मे पुत्र वि वयाइ सपज्जहु विहिं भेयहिं गयाइ ।
परियाणिउ जैं ससारसारु जिणसासणु महो सपडउ चारु ।
समदमजमणियमकयायराह महो भत्ति होउ मुणिसायराह ।
दहलक्खणधम्महो सुदरासु महो भत्ति होउ सिवसुहयरासु ।
जरजम्मणमरणइ अवहरतु मग्गण मणे चउदह विप्फुरतु ।
चउदहगुणठाणइ महो घडतु गुण सिद्धइ महु थिर मणे चडतु ।

5

घत्ता— अणुवेक्खा वोहिण अणुसरिवि पुणु हियण चडाविय जेण लहु ।

सिवकामिणिवयणहो मडणउ कियउ खणद्धें तेण बहु ॥ १६ ॥

10

17

Fruits of observing Dharma

दहलक्खणलक्खिउ होइ धम्मु जो पालइ तहो स कियेत्थु जम्मु ।
धम्मेण तुरगम संपडति घरचमइ लीलइ तहो पडति ।
धम्मेण विमाणहिं रइ करेइ रहकुजरजाणहिं सचरेइ ।
धम्मेण लहइ वरलच्छि फार ससारमहण्णवरयणसार ।
संपज्जहिं धम्मइ विविह भोय णउ आणालघणु करहिं लोय ।
धम्मेण सरासइ वयाणि ठाइ हियइच्छिय मणहरु लहइ भाइ ।
धम्मेण सत्तभोमइ घराइ वररयणइ णाणासुहयराइ ।
सुर सेवहिं धम्मैं जिणवरिंद धम्मेण सयल सुरवर णरिंद ।
धम्मेण सलक्खण होइ णारि मयमत्तजुवाणह पलयकारि ।

5

घत्ता— दामोयर जिणवर धम्मे फुड पडिकेसव सकर सग्गि सुर

कल्लाणइ सयलइ ते हवहिं धम्मेण वि हलहर चक्कर ॥ १७ ॥

10

With the pure thoughts Karakanda reaches the sage

अणुवेक्खउ एयउ मणे सरतु	विसयाण परम्मुह सेइं करतु ।	
महिलाण णिवट्ट तिणसमु गणतु	सवणाण पियारी गिर भणतु ।	
मणु चवलु चलतउ सथवतु	सपत्तउ णदणवणु भमतु ।	
ज किण्णरखेयररववमालु	त दिट्ठउ णदणवणु विसालु ।	
कोहाइजलणविट्ठमणमेहु	जो णाणकिरणविण्णुरियदेहु ।	5
जो कामकिरायहो हिययसलु	जो मोहभट्टहो पडिखलणमल्लु ।	
दहलक्खणधम्महो जो णिवासु	परसमयकयारहो जो हुवासु ।	
जो तवसिरिकामिणिवयणरत्तु	जो कम्मणिबधणवधचत्तु ।	
घत्ता— जो जम्मणमरणविणासयरु दुविहभेयसजमणिलउ ।		
सो उववणे दिट्ठउ सीलणिहि सिवकामिणिवयणहो वरतिलउ ॥१८॥ 10		

The king hymns the sage and requests for a religious sermon

तहो दसणे जायउ हरिसु अगे	कमलाण जेम रविकिरणसगे ।	
भामरि तिउ देविणु थुइ करेवि	पुणु चरणकमलजुवलउ सरेवि ।	
जय तिमिरपणासणखरदिणिंद	पयपाडिय पइ सुरणरफणिंद ।	
जय माणमहागिरिवज्जदड	जय णिरुवम मोक्खहो भरियकुड ।	5
जय मोहविडविंछिदणकुठार	जय चउगइसायरतरणकार ।	
तुहु दूरि णमतह हरहि पाउ	जह दिणयरु तमफेडणसहाउ ।	
पइ सुमरइ अणुदिणु जो मणेण	सो सिवपुरि पावइ तक्खणेण ।	
कमकमलइ वदिवि मुणिवरासु	उवविट्ठउ अग्गए तवघरासु ।	
सो भणइ भडारा हरियल्लम्मु	महो को वि पयासहि परमभम्मु ।	
घत्ता— जें कियइ पणासइ दुहणिवहु परिवडुइ सिवसुहु अणुवमउ । 10		
त कहहि भडारा करुण करि हियलोयह भव्वह सग्गमउ ॥ १९ ॥		

The sage's sermon on holy conduct and ways of charity

त सुणिवि तहो वयणु मुणि भणइ हयमयणु ।

18 १ DN मइ २ Folio No 73 of N containing the portion from here upto line 4 of Kadavaka 23 is missing

तहो कहइ वरधम्मु	ज करइ सुहजम्मु ।	
जो धम्मतरु राय	सो होइ दुहु भेय —	
वयजलइ सिंचियउ	वड्डेइ सुत्थियउ ।	
गरजम्मलद्धेण	भावण विसुद्धेण ।	5
जिणपुज्ज जो करइ	मुणिचरण मणे धरइ ।	
सज्झाउ अणुसरइ	सजमइ सचरइ ।	
तवणियमभारेण	दिण गमइ सारेण ।	
चउभेयपरिभिण्णु	जै दाणु जणे दिण्णु ।	
तिविहस्स पत्तस्स	सुविसुद्धपत्तस्स ।	10
जिणगेह जाणवि	भत्तीए आणेवि ।	
अह गेहि पत्तस्स	कार्लि भमतस्स ।	
मुणिगणह भत्तेण	सुविसुद्धचित्तेण ।	
मज्झण हूयम्मि	णियगेहपत्तम्मि ।	
ठा भणेवि गेण्हेवि	तहो पट्ट पुणु देवि ।	15
पयकमल धोवेइ	जलु त पि बदेइ ।	
चदणइ अक्खेहिं	फुल्ले णिवज्जेहिं ।	
दीवेण धूवेहिं	पूजेहि पूगेहिं ।	
अजलियणीरस्स	बदेइ पय तस्स ।	
घत्ता— छहिं कम्महिं जो णरु सचरइ छन्वासयछायउ जासु तणु ।		20
असुहत्तउ लेसउ परिहरिवि जिणस्सिबहो जुजइ णिययसणु ॥ २० ॥		

21

Right faith and righteous living

किं बहुयइ णस्वर अपिषण	सइसणु पालइ जो हिषण ।	
सइसणु जिणवरपिच्छण	सइसणु किइइ मिच्छण ।	
सइसणु तच्चइ सइहेण	सकाइयदोसहं णिग्गहेण ।	
पुणु मज्झु मसु महु णवणियाइ	वडपिण्णल जेण विवज्जियाइ ।	
पिड्ढि विक्खणि फेफरि उबरी वि	जो वज्जइ इह पचुबरी वि ।	5
ण वि खेळइ जूउ ण पियइ सीहु	जो होसइ मसहो णरु णिरीहु ।	
जो वज्जइ वेसा णयणरम्म	पारद्धि ण खेळइ जो अहम्म ।	

जो हरइ ण परधणु णरु कया वि दूराउ विवज्जइ परतिया वि ।
 घत्ता— जो सत्त वि वसणइ परिहरइ विसतरवरु जह सव्वायेरइ ।
 सो सोक्ख गिरतर अणुहवइ ण वि खज्जइ दुक्खणिसायरइ । 10

22

Religious observances for a householder

वयहीणु ण णरवइ महइ को वि वयवतउ रकु चि पुज्जु होइ ।
 बिहिं भेयहिं ताइ समासियाइ घरवयइ जईसरसठियाइ ।
 अणुवयइ सुथूलइ अबिखयाइ अइसुहुमइ ताइ महव्वयाइ ।
 तसजीवह रक्खा जो करेइ सो माणउ पढमउ वउ धरेइ । 5
 णउ बोल्लइ थूली अलियवाणि सो बीयउ अणुवउ धरइ णाणि ।
 णउ चोरिए गिण्हइ दव्वु जो वि सो पालइ अणुवउ तइयओ वि ।
 जो णारि पराई गणइ माय सो अणुवउ तुरियउ धरइ राय ।
 परिमाणु परिग्गहे जो करेइ सो णरवइ पच्चमु वउ धरेइ ।

घत्ता— णिसिभोयणें सहु दिसिगमविरमु पसुपासु जु बधणु परिहरइ ।
 भोयइ उपभोयइ तणु करिवि सो सुरहरि लीलइ रइ करइ ॥९२॥ 10

23

Householder's Dharma continues

समभावइ जीवइ जो णिएइ परिभावइ सजमु जो हिएइ ।
 जो अट्टरउइइ परिहरेइ सो णरवरु सामाइउ धरेइ ।
 उववासु करइ मासहो चयारि दो अट्टमि चउदसि दुम्बहारि ।
 जो णरवरु चउविहु देइ दाणु दय जीवह देइ जो अवरु णाणु ।
 वाहीणह ओसहु जो करेइ सो सग्गु अलीढइ अणुसरेइ । 5
 जो भोयणवेलेहे पत्तदाणु अणुराप दिण्णउ खाणु पाणु ।
 कारुण्ह दीणह दुत्थियाह जे भोयणु दिण्णउ भुक्खियाह ।
 जो पच्छिमयालि सलेहणेण सुहि पाण विसज्जइ थिरमणेण ।

घत्ता— जो पयइ अणुवयगुणवयइ सिक्खावय पालइ दुद्धरइ ।
 सो सासयवहुमुहलपडउ पावेसइ सुक्खपरपरइ ॥ २३ ॥ 10

22. १] णिसइ

23. १ N सुद्ध

घरधम्म णरेसर एम होइ	इउ भणहि चिगणा परमजोइ ।	
रिसिवयइ पच णिसुणेहि राय	खलु एक्कु ण पइसइ जेत्यु माय ।	
तसथावरजीवह करइ रक्ख	सो भुजइ भोय असखलक्ख ।	
अणुरायए अलिय ण कह भणे	सो वयणइ सुरगुर आहणेइ ।	
जो परघणु कह व ण अवहरेइ	सो सुरवइ विवणम्मणु करेइ ।	5
जो णवविहु कीरइ बभचेर	सो पावइ सिवसुहु णट्टमेर ।	
जो दुविहु परिग्गहु परिहरेइ	ससारमहणउ सो तरेइ ।	
मूलगुणइ जो णरवइ थरेइ	आलिगणु तहो सिववहु कोइ ।	
उत्तरगुण जेत्तिय मुणिवराह	णिव पार ण पावइ को वि ताह ।	
बिहिं भेयहिं ज थिउ सवणरम्म	त णरवइ मइ तुह कहिउ यम्म ।	10

घत्ता— एयाइ वयइ पच वि णिवइ परिपालइ सत्तिप जो वि णर । ✓

कणयामरसिवमाणिणि वरहि सो होइ णिरत्तउ ताहे वर ॥ २८ ॥

इय करकडमहारायवरिए सुणिकणयामरविरहए भववयणकण्ठावयसे पचकळाणविहाणकपरतह

फलसपत्ते करकडममायणणो णाम णवमो परिच्छेउ समत्तो ।

॥ सधि ॥ ९ ॥

✓Karakāṇḍa's questions and the sage's reply

जायणिवि त चपाहिबेण पुणु भणिउ मुणीसर णयसिरेण ।
महो आत्तवहि करुणइ मुणिपवर ज पुच्छिउ मइ हउ तुच्छे सरेण ।

जइ अगु सलोणउ हुयउ महु	करे कहु कीस त कहहि लहु ।	
अइजलहु महु जणणिहे रमणु	विच्छोयउ के कम्मेण भणु ।	
कं कम्मं सा करिणा हरिया	महो धरिणि काइ खयरेण णिया ।	5
त सुणिवि पयासइ तासु मुणि	ज भणमि णरेसर त णिसुणि ।	
पत्थम्मि भरेहे वेयडुगिणि	तहो दाहिणदिसिहिं समिद्धिसिरि ।	
रहणेउरु चकवालु णयरु	तहिं णीलु णराहिउ हुउ खयरु ।	
णिद्धाडिउ सो दाइयहिं तहो	गउ णासिवि तेरापट्टणहो ।	
उवसाहिय मेइणि तहिं ठियइ	जिणघरइ अणेयइ ते कियइ ।	10
धणमिचु णाउ तहिं अत्थि वणि	जो सेवहि अणुदिणु सयलगुणि ।	
सम्मत्तरयणरयणायरहो	घरे धणवइ गेहिणि अत्थि तहो	

घत्ता— ज बुच्चइ त सयलु वि करइ गुणवतउ ताहे वि हरइ मणु ।

धणयचु अत्थि गोवालु वरु सीलेण विट्ठसिउ जासु तणु ॥ १ ॥

Cowherd Dhanadatta of Terapur once plucked a lotus

सो एकहिं दिणि णिसि मोक्कलेवि	गउ दाहिणदिसि महिसिहु लपवि ।
तहिं दिट्ठु सरोवरु तेण रम्मु	घरकमलहिं फुल्लिउ णाइ धम्मु ।
कमलायरु रेहइ अइसुतारु	ण धरहिं समागउ णहु सुतारु ।

1. 1 Folio No 75 of N containing the portion from here upto line 3 of kadavaka 4 is missing

पोमणिदलउप्परि पुडरीय ण हरियघरहिं णिवपुडरीय ।
 रेहंति अह व वियसियसुराय हरिभायणे ण मणि पोमराय । 5
 तहो मज्झि परिट्टिउ एक्कु पोमु उडुगणहिं सुसोहिउ णाइ सोमु ।
 त देखिखवि तहो मणि फुरिउ राउ सरि पइठउ लेणहिं साणुराउ ।
 जलि पइसिवि लइयउ पोमु तेण ण खुडिउ सरोवरसिरु खणेण ।

घत्ता— त लेविणु जा सो णीसरइ हरिसुकुठियणिययतणु ।

परिफुल्लियपोमहो सगणण तैं वियसिउ णिम्लु तासु मणु ॥ २ ॥ 10

3

A Sura charged him to present the flower to the greatest person on pain of death

तैं सररुहु लेविणु चलिउ जाम सुरु आयउ णायकुमार ताम ।
 गोवालु भणिउ तैं सुरवरेण सरु रक्खिउ मइ इउ आयरेण ।
 ज फुल्लु ण लेणह लहइ को वि णउ खेयरु विसहरु सुरवरो वि ।
 त लइयउ सुदर पइ णरेण मइ भणियउ तुहु सव्वायरेण । 5
 ता एह करेजहि मज्झु वाय जो वडुउ तिहुवैणे णमियपाय ।
 जसु दंसणि तुरियउ दुरियणासु इउ कुसुमु चडावहि चरणि तासु ।
 जो मज्झु वयणु ण करेहि मित्त तो णिच्छउ मारमि सुद्धचित्त ।
 फणिदेवैं भणियउ वयणु ज पि धणयत्तु गयउ मण्णेवि त पि ।

घत्ता— तैं चित्तिउ वडुउ सेट्ठि महु जौ पणविउ सयलहिं णरवरहिं ।

ए फुल्लैं अंचमि पाय तहो ज रक्खिउ देवहिं विसहरहिं ॥ ३ ॥ 10

4

The cowherd in search of the greatest man

तैं मुणिवि गयउ सेट्ठिहे समीउ तहो पुरउ परिट्टिउ सो विणीउ ।
 ता पुच्छिउ सेट्ठिहिं महो पुरो वि किं थकउ तुहु पजलियैरो वि ।
 धणयत्तु भणइ भौ सेट्ठि ताय ए पौमैं पुज्जमि तुज्झु पाय ।
 कहि कारणु पुच्छिउ सो कोहेइ सरे लयउ पोमु मइ सुख भणैइ ।
 जो वडुउ तिहुवणि पुज्जि सो वि णउ पुज्जहि जइ मारेमि ते वि । 5
 इउ सुणिवि ताय चित्तनु आउ लइ अप्पहिं पुज्जमि तुज्झु पाउ ।

3. १ J तिहुवणि.

4 १ SN खुणेवि २ N पंजलि धरेवि.

तुहु वडुउ जणवयवदणिज्जु फुल्लेण वि एणें बुज्जणिज्जु ।
 त सुणिवि सेट्ठि पभणेइ पुत्त महो णरवइ वडुउ चारुवित्त ।
 वणि लेवि गयउ सो णिवघरम्मि णिउ दिट्ठउ ता जिणमदिरम्मि ।
 पुव्वुत्तउ सयलु वि कहिवि तासु तुहु वडुउ पणवइ लोउ जासु । 10

घत्ता— तें आयइ पुज्जहु पाय तुह फुल्लेण सरोवरलद्धइण ।
 त सुणिवि णरेसर पडिलवइ महो वडुउ सुणिवरु णिच्छइण ॥ ४ ॥

5

He worshipped the Jina with the flower with his hands and
 feet unwashed Hence he was reborn as Karakanda

गय सव्व पुरउ ते सुणिवरासु त फुल्लु चडावहु जसहरसु ।
 तुहु वडुउ सुणिवर वीयराय परिपुज्जहु पोमें तुज्जु पाय ।
 हउ वडुउ होमि ण सुणि भणेइ सव्वहं गरुआरउ जणु गणेइ ।
 देवाण देउ जिणवर पसिद्धु अरिकम्म हणेविणु जो विसुद्धु ।
 जो णाणसमिद्धउ सिद्धिपत्तु सो पुज्जहि तुहु अणुरायरत्तु । 5
 धणदत्तु सुणेविणु तासु वाणि धोवतउ ण वि पुणु चरणपाणि ।
 जिणु अचिउ तें पोमें वरेण चिरु मेरुहिं णाइ पुरदरेण ।
 तहो लोयहिं साहुक्कारु दिण्णु भत्तीभरेण मणु जासु भिण्णु ।
 तहो एकहो फुल्लहो फलइ सो वि चपाहिवणदणु तुहु हुओ वि ।
 जिणमहिम विसुद्धिण जो करेइ सिवकामिणि करयलि सो धरेइ । 10

घत्ता— कइमइ विलित्तिहिं पयकरहिं ज अचिउ जिणवरु जयतिलउ ।
 तें कइ तुह पप करे हुइय इउ अक्खिउ मइ तुह सुहणिलउ ॥ ५ ॥

6

Past life of Karakanda's parents Nagadatta and
 his faithless wife

ओ णरवइ गुणगणहरिय सहो सुणि पवहिं जणणहो तणिय कहा ।
 इह भयेहे अत्थि सव्वत्थिपुत्ति जहिं रमइ णिराउउ चिरु खयरि ।
 तहिं अत्थि पसिद्धउ महुरमुणि सिरिणायदत्तु णामेण वणि ।
 तहो णायदत्त णामें घरिणि चित्ताणलउब्भव सा अरणि ।

5. १ S अणुराए तुरवु

6. १ J सह २ J कह ३ N वासत्थि

तहो पांसु वणीसरु णउ मुअइ णउ रयणिदिवसु कत्थइ सुवइ । 5
 तैं वणिणा जो परिपालियउ कामिणिकरपल्लवलोळियउ ।
 वणिणदणु णरवइ रुढिगउ णियगुणहिं विणीयउ तहि भयउ ।
 सो पक्कहि दिणि बभणहो सुभो कुजरकरदीहरपीणभुओ ।

धत्ता— फणिदत्तइ सो बभणसुयउ अवलोयउ पकयणेत्तियए ।

अणुराउ पवड्डिउ तहो उवरि मणि चिंतिउ सुललियगत्तियए ॥६॥ 10

7

Her love advances out of wedlock

सा जोवइ पुणु पुणु सो कुमार पच्चन्नु णाइ ससरीरु मारु ।
 णवर्कणयवण सिसुहरिणणेत्त ता हूई रणे विवरीयचित्त ।
 सव्वगमयणसरसल्लियाहे हियम्मि ण भावइ किं पि ताहे ।
 कर विहुणइ रोमचउ वहेइ तहो पयडी रोमावलि वहेइ ।
 थण दावइ छोडइ णीविबधु भणु किं किं ण करइ मयणअधु । 5
 कुसुमीउहसरणियरेण जित्त णउ सकइ कामु वि चलियचित्त ।
 परलोयकजे उज्जुवमणाह णउ गुरुवणलोयइ सज्जणाह ।
 णउ वीहियं पुत्तहो बधवासु णउ मायहे लज्जइ पिययमासु ।

धत्ता— जो सयलगुणायरु णिउणमइ विणयभाव सजुत्तउ ।

कोमलवयणपउत्तियहिं सो किं ताए ण उत्तउ ॥ ७ ॥

10

8

The Brahmin boy resists but ultimately succumbs

त सुणिवि वयणु कयउच्छवेहिं ता पिहिय सवण करपल्लवेहिं ।
 विष्फारिवि लोयण सिरु धुणेवि सो जपइ दुट्ठिय सा मुणेवि ।
 हा माए माए किं चवहि पत्थु विहलघल कय मजेण जेत्यु ।
 हउ णदणु तुहु महो तणिय माय बोल्लति हियए तुह कवण छाय ।
 गयणयल्लु ब लीला जो वहतु परियाणहि किं ण वि कुलु महतु । 5
 सम्माणदाणसम्माणियाए इउ साहसु किमु पइ कियउ माए ।
 जणणयणसवणआणदभूय किं माए बुद्धि विवरीय हूय ।

४ SJ चालियउ ५ JS omit this foot and N gives it in the margin

7. १ S इवेइ, N कहेइ २ SJ चलइ ३ N थीहिय

त हणिवि वयणु करे धरिवि ताए सो णिच्चलु किउ मयैभिभलाए ।
 घत्ता—हरिहरबम्हपुरदरह देवाह वि तिय खणे मणु हरइ ।
 जो माणउ पडियउ ताहे पिडि मइहीणु वरायउ किं करइ ॥ ८ ॥ 10

9

Her faithlessness discovered by her husband who retires
 for penance and is reborn as Dhadivahana

सम्भावें कामुउ सयलु जणु	तिय ज्ञायइ हियवए पयमणु ।	
जइ अणुमइ पावइ तहो तणिय	ता भणहि णारि किं अवगणिय ।	
तहे सगइ जासु ण चलइ मई	सो लहइ णरेसर सिद्धगई ।	
ता एत्तहिं रवि अत्थइरि गउ	बहुपहरहिं ण सूरु वि सुयउ ।	
बहुवणिय सझा सरइ णहु	रत्तबर सा ण गयणवहु ।	5
तमु पसरिउ बहलउ जाव तहिं	पुण्णाय महायणु चलइ जहिं ।	
फणियत्तए मयणइ मोहियए	परिचितिवि अघारउ हियए ।	
सो बम्हणु पुणु अवरुडियउ	अहरल्लउ छुड तहे खडियउ ।	
ता ससहर उइयउ तहिं जि खणे	असईयणे दुहु पयडतु मणे ।	
ता वणिणा दिट्ठउ तहो चरिउ	वणवासु तुरतइ अणुसरिउ ।	10
तउ चरिवि णिसगउ सग्गि गउ	तहिं सोक्खइ भुजिवि पुणु वि मुउ ।	
पुरिं चपहिं णिववसुपालसुओ	वसुमइहिं गम्भे दिवसेहिं हुओ ।	

घत्ता— जो जणवयवल्लहु जयतिलउ सिरिधाडीवाहणु पीणभुओ ।
 परिज्ञाइवि महिहरे पचगुरु सग्गग्गि परिट्ठिउ अमरु हुओ ॥ ९ ॥

10

The Brahmin reborn an elephant and the faithless wife
 a family woman again

सो बम्हणु परयारहो फलेण	ससारि भमाडिउ तें खणेण ।
दुहु भुजिवि अडविहिं दुप्पवेसे	उप्पण्णउ कुभि कलिंगदेसे ।
सो केण वि कम्मं णिमिओ वि	चपाहिवणिवकरिवरु हुओ वि ।

8 १ D मइ

9 १ SJ मुयउ २ N मयणवहु ३ N पुण्णाय महायणु (पुण्णाय being explained in
 the margin as दुश्चारिणा) ४ SJD महाहर, N महाहर

परपुरिसु रमेपिणु णायदत्त संसारमहणवदुहइ पत्त ।
 एत्थत्थि भरहे पुरि तामलित्ति जोयतु ण सुरवइ लहइ तत्ति । 5
 वसुमिच्च ताहे वणि अत्थि साहु सो णायदत्तघरिणिण सणाहु ।
 एक्कहिं दिणि सुहइ रमतयाह दुइ धूयउ जायउ तम्मि ताह ।
 पहिलारी णामे धणमई वि पुणु दुइजी णामे धणसिरी वि ।
 घत्ता— णालदणयरि धणदत्त वणि धणमिच्चा गेहिणि तहो सुयउ ।
 धणपालु णाउ बढियणिरउ वणवइकतु पढमहिं हुयउ ॥ १० ॥ 10

11

She loses her husband and takes to religious ways

कउसबियरि वसुपालु सेट्ठि वसुमइ तहो गेहिणि जणियतुट्ठि ।
 वसुदर्छु पुच्छु तहो हुउ जियारि जिणपायपोमअणुरायकारि ।
 तहो दिण्णी धणसिरि गुणकरडि जयणाहहो ईसहो णाइ चडि ।
 तहु लीलइ सुहइ रमतयाह बहु दिणइ गयइ भुजियसुहाह । 5
 ता एक्कहिं दिणि णिट्ठुरकरेहिं वसुमिच्च णियउ जमकिंकरेहिं ।
 वइरारि ता कउसबियाहे गय णायदत्त घर णियसुयाहे ।
 धणसिरियए कुवलयणेत्तियाए वयहीण जणणि जाणतियाए ।
 जिणमदिर णीय तुरतियाए मुणिचरणसरोरुहभत्तियाए ।
 देवाविय णिसिभोयणाविरत्ति मा भुजहि भोयणु माण रत्ति ।
 त' सुणिवि जणणि पडिलवइ पुत्ति वयणियमहो केरी दिव्वजुत्ति । 10
 मुणिचरण णवेपिणु णयसिरेण सा लेवि महासइ णियमणेण ।

घत्ता— ससारहो तारणु रोयहरु गुणणियरकरणु जाणतियए ।

ज किं पि पयासिउ णिसिविरमु त लइयउ धणसिग्गिजणणियए ॥ ११ ॥

12

She was reborn as the daughter of king Vāsupaḷa who
 threw her in the Jumna

ता णायदत्त एक्कहिं दिणम्मि गय धणवइगेहहो सा खणम्मि ।
 तहिं दिवह बहुय अच्छतियाहे गुरुदुहियए णिसिवउ भग्गु ताहे ।
 जह तहे वउ भग्गउ एक्कवार तह तिणिणवार भग्गउ सुतार ।

11 १ N adds before this in the margin ण वि जणणी तहि धाणत्तिआए.

पुणु चउथियवारहे णायदत्त
 ता णायदत्त जमदूयएहिं
 कउसबिए वसुपालहो णिवासु
 पुणु णायदत्त तहो तणिय धूव
 तहे तणए जम्मे वसुमइ वि माए
 तें राए छुहिवि मजूसियाहे
 धत्ता— सा जउणहे सोहइ कसणजले रयणेहिं विणिम्मिय उज्जलिया । 10
 ण णाइणिमत्थए अमलमणि णियथाणहो होंती सचलिया ॥ १२ ॥

13

She turns out to be Padmavati, Karakanda's mother

कट्टाण विणिम्मिय अवर जा वि
 णिच्छेदिय सुदर जा घडीय
 उल्लोलहिं कत्थए पडिखलति
 अइउज्जुव कत्थइ परिवहेइ
 सा दिवसहिं कुसुमउरम्मि पत्त
 गय गगहे सा पउ अणुसरति
 सा कट्टेवि णियघरु गइय लेवि
 उग्घाडिवि जोयहिं सा वि जाव
 सा दिवहहिं पुणु जोव्वणे चडीय
 पोमावइ णामें जणपसिद्ध
 सा परिणिय जणणइ तुह तणेण
 तहे मज्जे छुद्ध गुणविय' सा वि ।
 सा वूढमाण गगहिं पडीय ।
 भमणम्मि पडिय कत्थइ चलति ।
 जलजाणु णाइ सायरे सहेइ ।
 तहिं मालिणि अच्छइ कुसुमदत्त । 5
 मजूस दिट्ठ ता ताए जति ।
 अइतुट्ठपहिट्ठइ थियइ बे वि ।
 सुय दिट्ठी मणिकबैलइ ताव ।
 तुह जणणहो पुणु दिट्ठिहे पडीय ।
 तणुछायसलोणी अइसणिद्ध 10
 तहे गम्भे परिट्ठिउ तुहु खणेण ।
 घत्ता— तहिं अवसरे सा करिवरि चडिवि परिभमियउ पट्ठणु ताइ किर ।
 चिरमोहु वहतइ कुजरेण सा णीय तुरिय भयवेविर ॥ १३ ॥

14

Previous births of Madanavali and the Khecara who had temporarily abducted her

सा छुट्टिय दुक्खे कह व तासु
 मालियइ केण णियघरहो णीय
 उज्जाणहो गय भीसावणासु ।
 तहो धरिणिए ता कलि खणिण कीय ।

13 १ J रूपविय २ DN कचणइ

दुक्खाउर पेयवणम्मि पत्त	तहिं जायउ तुहु मइ कहिय वत्त ।	
सुणि एवहिं मयणावलिहे वत्त	जीवाण होइ विसमिय भविस्ति ।	
पारावयकुले जा लद्धजम्म	पाराविय सा हुय णयणरम्म ।	5
दहिऊर कूरु पजरे चरति	जा रमणइ सह अछइ रमति ।	
तावायउ विसहर परिभमत्तु	भीसाणणु ण पत्तउ कयत्तु ।	
तैं पारहिं धरियइ बे वि ताइ	पइ करणइ धाविय रन्धियाइ ।	
णवयारइ सा उप्पण्ण एह	तव उवरि णरेसर बद्धणेह ।	

घत्ता— पारावउ अहि खेयर वि हुय णवयारइ लद्धइ मुणिवरहो । 10
अहिखयरइ रोसे तुह बहुय णिय हरिवि तुरतइ णियघरहो ॥ १४ ॥

15

Padmavati comes and requests the sage for religious instruction

ज पुच्छिउ णरवइ किं पि पइ	त अक्खिउ णियसत्तीए मइ ।	
त सुणिवि णरेसर विंभियउ	तवचरणु मणेण विंचितियउ ।	
पोमावइ एत्तहिं आय तहिं	मुणि धम्म पयासइ ललिउ जहिं ।	
पुणु धदिवि भत्तिए णयसिरेण	बोलाविवि णदणु कलसरेण ।	
ता पुच्छिउ मुणिवरु णाणदेहु	थीवेउ णिहम्मइ जेण एहु ।	5
को वि अम्हह सामिय भणु विहाणु	दुहणरयणिवासहो गुरुपिहाणु ।	
ससारमहण्णवसकियाह	उवभोयणिर्वहसुहछडियाह ।	
करुणेण जईसर दुक्खियाह	सुहसपइविहि अक्खेइ ताह ।	

घत्ता— पडिवइ आइ करेवि तहिं उववासइ पुत्ति सया करहि ।
हियइच्छिय सो सुहु अणुहवइ सुरसेज्जहिं लीलए रइ करइ ॥१५॥ 10

16

Efficacy of fasts

पडिवइ उववासिए पढमु संग्गु	बीयाइ दुइज्जउ देववग्गु ।	
तइयाइ तइज्जए सग्गि वासु	चउथीए तुरीयइ सुहणिवासु ।	
पचमि तह पचमि सुक्खु देइ	सग्गम्मि छट्ठि छट्ठीए णेइ ।	
सत्तमउ संग्गु सत्तमिए जाइ	अट्ठमए सग्गे अट्ठमिए भाइ ।	
पुणु णवमिए णवमउ देवलोउ	परिपावइ दहमिए दहमे भाउ ।	5

14 १ SJ विमत्ति २ J धाइय

15 १ S जिबहु

एयारसि एयारहमि सग्गे
तेरहमउ तेरसि पायडेइ
पण्णरसमु पुण्णिम दक्खलेइ

दोवालसि बारहममि वग्गे ।
चउदहमउ चउदसि सघडेइ ।
सोलहमउ तासु जु उज्जुवेइ ।

— अह पाणाहारइ जो करइ जिणपुज्ज करेविणु मणहरिय ।
सोवाणहिं एर्याहिं खणे चडिवि सिवकामिणि णिच्छउ तं सरिय ॥१६॥¹⁰

17

Completion of a fast

जो विहाणु चारचित्त
सण्हण रत्तण
सोक्खवीहिं अवएवि
सो वि वत्थकोरण
अप्पिऊण सव्वएहिं
तेत्थु पोथउ च्छेरेवि
चारुपत्ति दाणु देवि
ण्हाविऊण देवदेउ

उज्जमेइ भावजुत्त ।
दित्तण वत्थण ।
कुभु अग्गए थएवि ।
पणुरेवि सुदरेण ।
पूजिऊण केणएहि ।
तूरण जागरेवि ।
पोत्थयाइ पूजएवि ।
आयरेहु तुम्ह एउ ।

5

घत्ता— चदोवा सोलह जिणभवणे धय देविणु किंकिणिरवमुहलं ।
एहो वयहो उवासइ मणहरहो पावेसहि वछहि सुह सयलं ॥ १७ ॥¹⁰

18

The story of Sumitra who was reborn a boy

पुणु ताए पपुच्छिउ मुणिवरिंदु
हो मुणिवर कहिं इउ कियउ केण
त सुणिवि मुणीसरु भणइ एव
उज्जेणीरायहो पुत्तियाए
उववासं पहिल्लए सा मुया वि
दुइघडियहिं पालिवि इउ विहाणु
गब्भमि हुयउ तहो जणणणासु
एक्कहिं दिणि कलहु करतियाए

पेयकमलहिं पाडिउ जे सुरिंदु ।
को पत्तउ एयहो वयफलेण ।
मणि ससउ फिट्ठइ ताहे जेव ।
मणि गहिउ सुमित्तए धुत्तियाए
घरे विप्पहो उज्जेणिहिं हुया वि ।
थीवेउ हणेविणु दुहणिहाणु ।
जणणीए कियउ सुहु सयलु तासु ।
णीसारिउ णदणु जणणियाए ।

5

17 १ DJ ण्हण २ SJ मुहल ३ SJ सयल

18 १ J reads पय पाडिय कमलहिं

यत्ता— गउ रुसिवि बाहिरि पट्टणहो सो रयणिहिं जुण्णए मढे वसिउ ।

तहिं आयउ विज्जाहरिणियर ते देखिखवि सो मणि उल्लसिउ ॥ १८ ॥ 10

19

Good fortune of the boy

तहो अचले लग्गउ सो खणेण

तहो करयले चडियउ त जि चीरु

आणदु कियउ जणणीए तासु

त लयउ वणीसे देवि दब्बु

सो पुच्छिउ राए अवरु अत्थि

तैं कहियउ णदणु बभणासु

सो पेसिउ राए दब्बु देवि

टेवती कत्ती णिवकरेण

सव्वाउ पण्डुउ तहो भएण ।

पुणु वलिवि समागउ घरहो वीर ।

त लेविणु गय घर वणिचरासु ।

तैं अण्णिउ रायहो असु भव्बु ।

जइ आणहि ता तुह देमि हत्थि ।

सो बयिउ आणइ देव वासु ।

कारोहणे गउ बम्हणु वलेवि ।

तहिं दिट्ठी रक्खसि ताव तेण ।

5

यत्ता— जाणेविणु रक्खसि बम्हणइ सिरि लउडउ लीयउ तहे तँणइ ।

कर जोडिवि रक्खसि बम्हणहो भयकपिर अग्गइ तहो भणइ ॥ १९ ॥ 10

20

The king's minister becomes jealous of the boy and
devises means to get rid of him

अवराहइ किं पि ण मइ कियाइ

बोलतउ बभणु तहे ण भाइ

णिदुरियणयण भयकपियाइ

मा मारहि सामिय सवरेहि

तैं ताहे कराविउ रूउ रम्मु

सा कप्पइ मग्गिवि बभणेण

त पेक्खिवि तुट्ठउ राउ तासु

सो देखिखवि भट्टु महत्तएण

तुहु कुवियउ अम्हह उवरि काइ ।

एउ लउडउ रक्खससयइ खाइ

तहो चलणहो लग्गि तुरतियाइ ।

त करमि सब्बु ज तुहु भणेहि ।

ता तेण णीय अण्णणउ हम्मु ।

तैं अण्णिउ रायहो तक्खणेण ।

अइ दिण्णउ पवरु पसाउ तासु ।

तहो पाणणासु चित्तिउ मणेण ।

5

यत्ता— तैं मतिए जाइवि खणे भणिया तहो रायहो राणी वल्लहिया ।

आणावहि वग्गिहे दुट्ठु तुहु ता ताए वि सेज्जा खणे गहिया ॥ २० ॥ 10

19 १ J देवती, DN येवती २ D णत्तए

One device fails another is tried

एह वत्त सुणेविणु राणियाहे गड राणउ तुरियउ पासु ताहे ।
 त कहियउ ताए णरेसरासु ते दिण्णउ पेसणु दियवरासु ।
 घरि जाइवि रक्खासि तें दिएण किय वग्घि सकडी तुरियएण ।
 घरि णीय णरिंदहो बम्हणेण सा अप्पिय वग्घिणि तक्खणेण ।
 तहे दसणे जणवउ सयलु णट्टु इहं मति दुइइ तुह देव सुट्टु । 5
 भयभीयए मतिए भणिउ राउ णिव कज्जु ण दुइइ एह जाउ ।
 तहिं मतिए मनु करतएण पुणु राणिय भणिय तुरतएण ।
 बोल्लतउ जलु आणावि देवि एहु णावइ तिम करि गउ वलेवि ।
 वत्ता— ता भणिउ ताए णिव सुणहि तुहु बोल्लतउ लइ आणेविं जलु ।
 त सुणिवि दिएसरु तें भणिउ एहु पेसणु केरउ तुज्जु छलु ॥ २१ ॥ 10

The Brahmin dies with austerities and is reborn as Arjuna.

Padmavati accepts the vow

तें रक्खासि आणिय जलु करेवि बोलाविउ णिवअग्गाए वरेवि ।
 त भणइ महतउ राणिया वि हउ भग्गउ णरवइ दुइजणा वि ।
 इउ सुणिवि णरिंदहो चोज्जु जाउ त सयलु दिएसरु पुच्छियाउ ।
 तें कहियउ मतिहे तणउ कम्मु णीसारिउ राए सो अहम्मु ।
 तें राए बम्हण कियउ मति तहो णवरहो लोयहो होइ सति । 5
 ता एक्कहिं दिणि भट्टो वि चारु तउ करिवि गयउ सो सग्गदारु ।
 उप्पण्णउ अज्जुणु होवि सोइ फलु एहउ पुत्ति विहाणे होइ ।
 त गहियउ ताइ तुरतियाए पुणु कियउ जिणेसरमत्तियाए ।
 वत्ता— तहो वयहो फलेण वि दुइइ थीलिंगु हणेविणु मणहरिय ।
 सण्णासु करेविणु पुणु मुइय सा तुरिउ सग्गु खणे अणुसरिय ॥ २२ ॥ 10

Karakanda transfers the kingdom to Vasupala and retires
 for austerities

ताव तहिं करकंडहो णिवासु त सुणिवि पवड्डिउ दुत्तु तासु ।

जिणचरणलग्गु दुम्खाउ भीउ	ससारहो उवरि विरचु यीउ ।	
दुहजम्मणमरणपरपराए	चिर कवल्लिउ हउ दुक्खियघराए ।	
ता भणिउ भडारउ करणभाउ	जिणपडिमहो लग्गउ मज्झु पाउ ।	
तहो दोसहो महो पच्छिच्छु देहि	इउ दुरिउ खण्णं खयहो णेहि ।	5
मोक्खलि भडारा तउ करेमि	कोहाइमहाभड जह हरेमि ।	
पडिवण्णउ मुणिणा ऋणएण	वसुपालहो देविणु रज्जु तेण ।	
ससारमहादुहखिण्णएण	तवयरणु लयउ करकडएण ।	
उपाडिय कुतल कुडिलवत	ण कम्मभुवगम सलवलत ।	
तिणसमउ गणिवि अतेउराइ	परिहरियइ अगहो अबराइ ।	10
घत्ता— जा तेण वि लइयउ तवचरणु सामतमतिमहि परिहरिवि ।		
ता पुरवरि अम्बिय वत्त खणे दुहभरियइ केण वि पइसरिवि ॥ २३ ॥		

24

All his queens also take to religious austerities

ता उट्ठिय तुरियउ सवरेवि	मयणावलि माला परिहरेवि ।	
रइवेय पधाइय उरु हणति	कप्पूरकरडउ तिणु गणति ।	
कुसुमावलि कुसुमइ विक्खरति	रयणावलि रयणइ णउ धरति ।	
मणि छडिवि चलिय अणगलेह	खणे मददेह हुय चदलेह ।	
सव्वाउ पधायउ बहुवडाउ	मुणिअग्गए हुउ णिवलपडाउ ।	5
णिउ देक्खिवि ता उवसमु गयाउ	कर मउलिवि सव्वाउ तहिं थियाउ ।	
परिपुच्छिउ मुणिवरु देहि तिकैखु	वउ सामिय अम्हह चरहु दिक्खुं ।	
मोक्खलिउ मुणिणा ताव तेहिं	वउ लइयउ वम्महु हयउ जेहिं ।	
घत्ता— तउ घोरे करेविणु दुद्धरउ सव्वाउ गयउ सुरपुरवरहो ।		
करकडु सरतउ जिणु हियइ विहरतउ गउ देसतरहो ॥ २४ ॥		10

25

Efficacy of Panca-kalyana-vidhana.

पुणु तेण भौयणिव्विण्णएण	ससारमहण्णवखिण्णएण ।
अण्णाणु पणासइ जै थिएण	मणु णिच्चलु थक्कइ जै किएण ।
बलएव णरायण णर सधम्म	जै हवहिं महाबल मणुयजम्म ।

4 १ N तिणि गुणति २ SJ विक्खरति ३ DJN तित्थु ४ DJN दित्थु

देविंद फणिंद णरिंद राय	जें कियए होहि जिण ,वीयराय ।	
कल्लाणइ सयलइ जें घडति	वरकेवलदसणे जें चडति ।	5
जें कामएव मणहरण हेंति	गुणणिहिलसमुहहो पारु जति ।	
मलरहिउ सदसणु जें वहति	णिव्वाणविलासिणि लहु लहति ।	
दुहणरयणिवासहो ज पिहाणु	जें लद्धए केवलु लहइ णाण ।	
धेत्ता— णामेण पसिद्धउ भुवणयले पणकल्लाणविहाणु णिरुत्तउ ।		
केवलणाणिहिं महरिसिहिं ज सव्वविहाणह तिलउ पउत्तउ ॥२५॥		

10

26

Manner of performing the Panca-kalyana

ज कियउ आसि चक्केसरेण	सण्णयसिरेण ।	
जिणण्हवण पच धियदहियएहिं	पयघडसएहिं ।	
अच्छतइ दिणयरे करिवि तिणिण	रयणीहिं दोणिण ।	
जयरयणकरावलितूरएहिं	महिपूरएहिं ।	
गम्भावयारु कल्लाणु तेण	सुपसण्णएण ।	5
कसणम्मि पक्खे भइवइ मासे	पडिवए पयासे ।	
उववासिउ चारुचरित्तएण	सिद्धिहे कएण ।	
किय किरिया रयणिहिं सिद्धभत्ति	चारित्तभत्ति ।	
तह पच्छए किय तें सत्थभत्ति	णासियभवित्ति ।	
पुणु दिण्णउ काओसग्गु चारु	विहिं सयहिं फारु ।	10
तह पचमि दिणि जम्मावयारु	वउ कियउ सारु ।	
पुव्वुत्तिय किरिया मणहरीय	किय गुणभरीय ।	
उववासु करेविणु अट्टमीहिं	दुहणिट्टवीहिं ।	
णिक्खवण जोयभत्तीसमेय	किय किरिय सेय ।	
पुणु दहमिहिं किरिया केवलीय	सा तेण कीय ।	15
पुव्वुत्तिय सुयभत्तिए समाणु	सुहसयलठाणु ।	
चउदसि उववासिवि आयरेण	गुणसायरेण ।	
विउसग्गहिं अट्टहिं विष्फुरति	गुणगण धरति ।	
पचमकल्लाणहो अणुसरीय	सा किय किरिय ।	
अतिमउ जाउ किउ बिहुसएहिं	अट्टुत्तरेहिं ।	20

25 १ Folio No 60 of D containing the portion from here to line 4 of kadavaka 28 is missing

घत्ता— त तेण वि कीयउ वयतिलउ हियए वहतइ परमरसु ।

जो अवर वि कीरइ णिउणु जणु सो महिहिं भमाडइ णिययजसु ॥२६॥

27

Karikaṇḍa attains the highest heaven

तउ घोरे करेविणु सो गुणालु

णाणातरुमूलहिं किउ तियालु ।

तोडेविणु माया माणु मोहु

णीसारिउ दूगहो तेण लोहु ।

परिदियज ता सवरेवि

मणवयणसरीरइ तणु करेवि ।

पालेविणु सजमु दुविहु सो वि

परमपउ हियवए परिकलेवि ।

झाणाणले जालिवि कम्मरक्खु

सिविणे वि ण दीसइ जित्तु दुक्खु । 5

तिणणिवहसमाणइ कच्चणाइ

सम भाविवि वासी चदणाइ ।

परिहरियइ कामुक्कोयणाइ

णासग्गे णिवेसिवि लोयणाइ ।

णिज्जुजिवि अप्पउ परमणाणि

कलरहियए णिम्लणहसमाणि ।

घत्ता— णियरुउ लहेविणु सो णियइ फेडिवि कम्मणिवणइ ।

सव्वत्थसिद्धि सपत्तु यणे कणयामरमुणिवरवयफलइ ॥ २७ ॥

10

28

Author's eulogy

चिरु दियवरवसुपण्णएण

त्रदारिसिगोत्ते विमलण्ण ।

वइरायइ हुयइ दियबरेण

सुपसिद्धणामकणयामरेण ।

बुइमगलएवहो सीसएण

उप्पाइयजणमणतोसएण ।

आसाइयणयरि सपत्तएण

जिणवरणसरोरुहभत्तएण

अच्छतइ तहिं मइ चरिउ एहु

धर पयडिउ भवियणविणउ णेहु । 5

मइ सत्थविहीणइ भणिउ किं पि

सोहेविणु पयडिउ विबुहु त पि ।

परकज्जकरणउज्जयमणाह

अप्पाणउ पयडिउ सज्जणाह ।

कर जोडिवि मग्गिउ इउ करतु

महो दीणहो ते सयलु वि खमतु ।

घत्ता— जो पढइ सुणइ मणि चित्तवइ जणवए पयडइ इउ चरिउ ।

सो णरु भुवणहो मडणउ लहइ सकित्तणु गुणभरिउ ॥ २८ ॥

10

28 1N ends here, the last leaf being missing

The author eulogizes his patron

जो णवजोव्वणे दिवसहिं चडियउ	अमरविमाणहो ण सुरु पडियउ ।	
कणयवणु अइमणहरगत्तउ	जसु विजवालु णराहिउ रत्तउ ।	
धम्ममहातरु सिंचिय अप्पुणु	जो विजवालहो ण मुहदप्पणु ।	
जो अरि णिहणइ दुस्सह लीलइ	जसु मणु रजिउ कुजरकीलइ ।	
वधवइट्टुमित्तजणरोहणु	णिर्वभूवालहो जो मणमोहणु ।	5
दीणाणाहहो जो दुहभजणु	कण्णणरिंदहो आसयरजणु ।	
जो बोलतउ णिव सखोहइ	जो ववहारइ णरवइ मोहइ ।	
जो गुरुसगरि अइसयधीरउ	जो जणपयइ ण कायरहीरउ ।	
जो चामीयरककणवरिसणु	जो वदीयण सहलउ करिसणु ।	
जो जिणपायसरोयह महुयह	जो सव्वगु वि णयणह सुदरु ।	10
जो कामिणिहिं मणम्मि ण मुच्चइ	जो जणसीलतरगिणि उच्चइ ।	
कित्ति भमतिय कह व ण थक्कइ	जसु गुण लिंती सरसइ सकइ ।	
तहो सुय आहुल रल्हो राहुल	मुणिकणयामरपयउव्वाहुल ।	
यत्ता— तहो अणुराए इउ चरिउ मइ जणवइ पयडिउ मणहरउ ।		
तैं वयवपुत्तकलत्तसहु चिरु णदहु जा रविससि हरइ ॥ २९ ॥		15

इय करकडमहारियचरिए मुणिकणयामरविरइए भव्वयणकण्णायसे पचकलाणविहाणकप्पतए-
फलसपत्ते करकडसव्वत्थसिद्धिलाहो णाम दहमो परिच्छेउ समत्तो ।

॥ सधि ॥ १० ॥

TRANSLATION OF KARAKANDACARIU

CHAPTER I

1 I recall to mind the fleet of the most gracious *Jina*, the destroyer
of Cupid dweller of the city of salvation the sun that removes the darkness
of sin who rests in the highest abode and is absolved from death ' Victory,
oh God the giver of the matchless happiness of salvation and served by
the rulers of gods serpents and men Victory oh seer of the other end 5
of the ocean of knowledge who has brought the most deserving to the
path of salvation Victory oh chum for overpowering the ,snake of
Karma, the root of all incantations the allayer of the ghost, the mind
Victory oh sole asylum of people lying in the four forms of life and remover
of the mass of miseries of the good men who are warless Victory oh royal 10
swan of the lake of restraint praised by the swanlike wise men Victory
oh ample water to the fire of wrath dispeller of darkness and holder of
supreme knowledge Victory oh dweller of the heart of eternal bliss
waited upon by a hundred *Indras*, and abode of happiness Victory oh sun
(lit friend of the lotuses) to the lotuses in the form of the deserving 15
having lovable virtues and the rich ocean of the nectar of self Victory oh
God the stainless destroyer of the fear of worldly existence ornament
of the great mansion the world May the desired fruit be of the man
who bows to your feet or recalls them to mind

2 Bearing in mind *Saraswati* of divine speech as well as the feet
of the learned *Manjaladiva*, I narrate the life of King *Karalanda* pleasing
to the ears of men, sweet graceful, endowed with the gem of prosperous
acts, well-known and brimmed with multitudinous excellences Though
the wicked are exceedingly perverse though the people are tasteless and 5
sullied in their mind though I know no grammar or metre and am

dull in crossing the ocean of scriptures though graceful speech does in no way flow forth though I fight shy of the learned though I did not sit at the feet of poets and though I sullied my fame by the company of the stupid still what a fruit has accrued to me by recalling to my heart *Siddhasenā*, worthy *Samantabhadra* *Akalamkadeva* the ocean of the water of scriptures *Jayadeva*, the large minded *Svayambhū* and the honourable *Puspadanta*, the abode of the goddess of speech and by paying my respects to them from that I express the theme of my heart full of interest and devoid of unpleasantness Here there is no simulation

3 In this *Jambudvīpa* the foremost of the continents the lamp of the islands marked by the *Jambu* tree girt up with the surrounding briny ocean and measuring a hundred thousand *Yojanas* there is the vast and prosperous *Bharata* country shining with the rivers *Ganā* and *Sindhu* the depository of the jewels of the earth consisting of six parts and beautiful like the mine of gems (i e the ocean) Here is the pleasant *Anga* country as if the lady earth had put on a divine apparel, where lotuses have blossomed in lakes like eyes on the face of the earth, where the divine bodied *Yakshas* having their affection fixed on the beauty of the farmers wives do not move off, where fields of paddy are protected by girls by enchanting the flocks of deer with their music where travellers rid themselves of the fatigue by feasting upon grapes and sleep happily on earth-lotuses and where the row of lotuses in the waters of canals looks extremely beautiful as if the earth were miling In that pleasant country full of corn and gold there is the attractive city by name *Campā* lovely to the eyes of people the best on the surface of the earth and abounding in all excellences

4 It is surrounded by a moat full of water like the earth looking beautiful with the ocean With lofty and white (mansions painted with) *Kasira* it is as it were touching the sky with hundreds of arms, where lofty Jina temples look beautiful as if they were pure unbroken heaps of merit, where silk banners are shaking on every house as if white serpents were gliding, which is resplendent with the rays of five coloured gems as if a handful of flowers had been offered by Cupid, which is beautiful with picture houses like fascinating aerial cars of gods, and which looks beautiful with streaks of saffron as if declaring itself to be the battle field of Cupid There are red lotuses on earth as if it declares to be holding hundreds of

fruits(?) By the divine virtue of the Jina *Vasujāyā* the lustful also is were not overpowered by love. There ruled king *Dhīrāhāna* who battered his enemies and was an elephant to the tree of arrogance who was endowed with fine arts and virtues and was devoted to his subjects.

5 He bore the yoke of the great cru of virtue and with his help to the helpless the poor and the miserable. By his fame the whole of the earth was whitened by his largess all people were pleased. Gode sing his virtues and the enemies walk about terror stricken. The shade of speech rejoins his lot is like mouth the goddess of wealth is in his sacred bosom. His hand stretches forth to give wealth* but he wields the arrow for the destruction of the living. Being struck with his commands the deer become maimed and do not roam about on earth. He was full faced to the good, terrible with knitted eyebrows to the wicked. His mind was dyed in the colour of virtue and was never for a moment dipped in sin. 10 His heart was deep like ocean steady like *Mṛu* and wide like the sky. To him his attendants were loyal being pleased by his virtue. He became an ornament of the world.

6 One day *Dhīrāhāna* made an excursion to *Kusumapura*. There the king saw a beautiful girl brought up by a gardener. Seeing her so attractive the good king became stricken with love which aroused his passion. Being afflicted by the heat of the fire of separation the king inquired of a certain man. Tell me oh friend whose daughter she is a veritable fruited branch of the tree of Cupid. The man then told the facts to the king that the beautiful person was the daughter of the gardener. The gardener *Kusumadatta* was then summoned and the stoutly built man was asked hesitatingly. Is she your daughter or of somebody else, kindly tell me. He told the king the moon on earth. My wife *Kusumadattā* found her in a box in the very deep current of the Ganges. 10

7 The very moment the gardener bearing the responsibility of virtue took the box and speedily showed it to the king (saying) Oh lord, served by men she was placed in this. It is not known sir whose daughter the girl was. The king who had reached the ocean of knowledge, examined it and found in it a golden finger ring imprinted. Then he read 5

* There is a pun on the word *dhanu* meaning wealth or bow.

the beautiful letters This girl is the daughter of a king She was born in the very mansion of Cupid the daughter Padmavati of Vasupāla the king of Kausāmbi, of spreading glory Knowing this the king who had already felt attached instantly married her who could shake off his woe

8 Then the king having given good wealth to the gardeners and being accompanied by her who was endowed with a lustrous body feeling satisfied, came to his palace with great rejoicings There the two lovely ones indulged in sports with satisfaction One night, the wife in sleep saw a monstrous ^{very} putting elephant with its trunk raised up Getting up she reported to the king Look my lord I have seen during night a desirable elephant approaching Hearing those words and considering it as an omen the king told her its bearing There will be a son born to you an ornament of the family a delight to the mind of the people and destroyer of the wicked

9 While she lived in the company of her lord in the course of the happy days, it so happened that an unprecedented shadow became manifest on her body The bright cheeks became pale The pearl necklace having its brilliance set at naught by the majesty of the breasts no more adorned her bosom but in turning round it made the mouths (nips) of those breasts dark like collyrium as a wicked person becomes prideless towards the best of the qualified when his head is bent down in a combat The three folds vanished in a moment with shame as if through the fear of the child Her gait became slow due to the burden of the belly and weariness increased along with sloth and yawning Thus (the child) quickened developing these symptoms of pregnancy over the whole body of the mother A pearl garland was then tastefully strung which surpassed the lustre of the sun and the moon* Seeing the queen pre eminent in the world like this the king made rejoicings At this occasion on one bright day a longing arose in her mind

10 Afflicted by it the resolute and sportive lady would not talk or indulge in any pastime How should I fulfil the longing of my heart ? She fell on the ground at the very moment Seeing her the good king

* The line is more significant in its applied sense i.e. the passage is composed in the *Manitādhama metre*

inquired what is the cause of your affliction ? What ailments are there in
 your body on account of which you do not make reply Oh courageous
 lady ? Then putting up with her trouble she made in answer to the
 gracious king who had satisfied the gods What is the good of my telling
 it to you oh king why my ample body has shrunk in half a moment I
 have a longing oh lord of men which is never attainable by men In
 dazzling rains dressing myself as a man and mounting on the mightiest
 elephant in your company oh lord of men I would go round the city inclu-
 ding the principal gateway This is in my heart If it is not accomplished
 then I die even now

11 Is it this desire that you have in your heart oh darling,
 said the king smilingly I thought it was some curse proceeding from me
 that was giving you trouble How great have you counted it Oh charming
 lady do not wear out your body in vain Then the resolute lady says

During summer when terrible forest conflagrations rise up, where can a
 cloud be my lord ? It is not possible oh illustrious one Then the king
 considering it in his mind thought of the deity *Megha Iumāra*. The latter
 came because of his long attachment having assumed the form of a cloud
 When the sky became overcast by him it began to drizzle Then the king said
 to the lady who was easy at heart Look at the dark cloud quickly put on
 your dress suitable for sport and make your heart courageous oh madam

12 Then the king got ready a fat brilliant elephant and having
 ordered trumpets to be blown and auspicious songs to be sung and having
 decorated it and presented it before his wife the gracious king got her
 mounted on its back The lord of men in company of her shone forth on it
 as if he was the lord of the gods Then sweet wind blended with sandal
 began to blow and the mass of clouds gently sent forth a spray of water
 When the memory came and the *Vindhya* flashed forth in its mind, so the
 vicious elephant excited at heart ran off to Kalinjara People ran after it
 but it could not be overtaken and it passed out of the town

13 When the elephant was flying heading for the forest the
 queen being looked at said to her husband— My lord oh lord get down
 do not die for my sake In your survival the kingdom will survive, in your
 presence righteous deeds will prevail, in your life all people will live in
 your existence the pleasures of life will exist Return to the city, oh king,

let the elephant take me away Hearing that the king caught hold of a tree and jumping off came back instantly to the city with anxiety In the mean while the irresistible elephant took her away further The elephant as it went on came to a lake where it entered into deep water Then that wife of the king resembling a heavenly damsel jumped in to the water with a tick 10

14 Bearing deep sorrow in her heart the highly virtuous lady leaving the lake, went into the forest There she saw a garden with decaying trees deerless and sapless like salvation devoid of passion and feeling There, as she rested under a tree the pleasure garden blossomed up and became fruitful Then some one reported the wonderful happening to the gardener in charge in *Dantapur* Listen oh gardener to my words, an unprecedented brilliance is visible to day in the forest The *Bakula* the *Campaka* and the mangoes have blossomed and all creeper bowers have become green Even the good trees that bear fruit in different seasons are bending with their crop of fruits Swarms of bees greedy of the fragrance are humming as if the forest beauty is enchanting pure notes Has spring arrived in that forest so that it appears so beautiful to my mind ? Hearing that the forest guard went there in a moment where the spring had manifested itself Then seeing that forest so lovely the man was thrilled with joy for a moment and then he argued in his mind Surely this has blossomed through no good luck of ours 10 15

15 The forest guard wandered through the forest, he looked for the cause of the affluence of the forest Then wind mixed with fragrance blew as if the richness of the forest was declaring its nature The guard went by the smell, by the way the wind was coming He saw the heavenly damsel under the tree as if the forest deity was shining forth in all her grace He then thinks ' She is not an ordinary woman, of divine body she is extraordinary in appearance He then called her out addressing her as his daughter and raised her up by catching hold of the palm of her hand Why are you waiting here, soul at heart oh daughter, come quick to my home Hearing his words delightful to the ears the lady walked up to his house While she lived in the gardener's house *Kusumadattā* thought in her heart " This woman, seen by him there is extraordinary Is she a *Kinnari* or a *Vidyādhari* (classes of demigods) ? She is lovely to the eyes the best of women, fair coloured like *Campaka* and brimmed with virtues 10

16 The richness of her personal beauty is very splendid The sun and the moon are as it were moving in the form of her nails Her legs are like the plantain tree which emulates her whole body (?) Thinking its trunk no good the lord of elephants has as it were resorted to the high peak of *Meru* The mountain of the gods (*Sumeru*) thought it to be harder and so has followed the tender bodied at her hips The ampleness of her hips is attractive as if Cupid has made it so thinking it to be his home The depth of the navel has as it were been given to her by the ocean calling her his daughter Her large protruding breasts with scratches look like the frontal globes of an elephant with fresh wounds How can I describe the shapeliness of her creeperlike arms accompanied by the beauty of the leaf like hands The line of teeth is resplendent as if imitating the pomegranate seeds Not tolerating the elevation of the nose the lip has assumed redness The pupils in the white and dark eyes look beautiful as if big bees were sitting on Ketaki leaves The well curved line of eye brows appears like the bow stick taken up by Cupid The forehead in its great elegance appears like the half moon sticking and shining there The hair with bee black locks, shake like darkness gathered there for fear of the face moon If by her beauty matching Cupid my husband becomes perturbed in mind then with a quarrel he would certainly leave me and honour her

17 Thus, feeling jealous she turned her out giving her a bad name The latter without any resentment ^{very funny} walked out of the house the very moment Proceeding on with great trouble she saw the cemetery where kites were sitting on the pieces of the bodies of thieves and adulterers pierced with spikes, which was thick with the blood of the persons torn, where the animals greedy of flesh had commenced a dance, where the bellies of beasts were split by bears with restless tongues, which was haunted by demons rapturously feasting on flesh, which was crowded with tens of thousands of birds sporting and hovering and beset with multitudes of creatures being consumed in the flames of fire, where masses of hair on the heads were fluttering in the air and where strips of rags tied to each post were shaking, which was sickening to people on account of the smell of human bodies and

which at one place was overspread with skulls of the fractured In that
 dreadful crematory the terminus of corporeal existence, was born to her
 an excellent son like gold or god in appearance endowed with good signs 15
 and delighter of the eyes and minds of people

Here ends in the life of the great *Lin*, *Kaishanda* composed by Sage *Kanakamara* which is an
 ornament to the ears of the holy and which presents the richness of the fruit of
 the desire-giving tree of the five auspicious rites the first chapter
 describing the birth of *Kaishanda*

SECTION I

CHAPTER II

1 On the bright day the child was born, there occurred many
 auspicious signs as if the sun had dawned and the faces of the directions
 had visibly brightened up By his birth her misery was forgotten as if the
 desire giving tree had sprung up in the forest, as if the lords of the mountains
 had shot forth tearing the earth, as if the full moon had risen in the sky of 5
 its family No sooner did she take up the born child than she saw a
Mātanga (a man of the lowest caste) in front of her He was of a dark
 complexion and his eyes were red He came close to the child and took it
 up in his hand like a golden jar lifted up by an excellent elephant Lying
 in his hand it exhibited the beauty of the jewel shining on the crest of the 10
 serpent king When he started for home taking it away she raised a cry

Oh sinful vagabond whence have you come to take away my son Not
 one calamity was crossed over when another greater than the first has
 cropped up Then the *Ahecara* in the garb of a *Matanga* with folded
 hands said to *Palmitavan* " Do not weep, my lovely sister, listen to my 15
 account.

2 Here in this *Bhūratu* country is the famous and immeasurable *Vijayadha* the foremost of the mountains. It touches the eastern and the western seas thus looking very beautiful like the beam of a balance. It is the meeting place of the *Suras*, the *Kinnaras* and the *Khecaris* established entirely by *Tāra*. On its southern range is a town where various travellers go about in conveyances. It is known by the name of *Vidyutprabha*. It is prosperous and famous for its excellent qualities. There was the renowned king *Vidyutprabha* profusely endowed with multitudinous lores (*Vidyas*). His wife was the good *Vidyullatā* like *Gauri* of *Manasa* assuming beauty as desired. Of her was born a son an abode of virtues, who became known on earth as *Bāladeva*, I am he. *Hemamala* became my wife ever devoted with affection to me. In her company I went through air to the southern side for amusement. The *Vindhya* mountain stood before me between *Āndhra* and *Kalīnga*. 5

3 Moving and jolting with jingling bells surpassing in splendour a multitude of suns my divine car went on through the sky till it would proceed no further. Seeing it standing still through wrath I drew forth my long sharp sword. I stood looking in all directions for a moment, my pleasure was gone and I became dispirited in an instant. When I looked downwards I saw the great sage *Suvrata* whose fame had grown and who was praised by people. He had his eyes fixed on his nose. His arm was extra long like (the trunk of) a mighty elephant a visible, irresistible stick for the chastisement of the senses. He was unshakable like the *Meru* pure all knowing and absorbed in formless steadfast meditation. Seeing him angry as I was oh sister, I took the sword in my hand and wrathfully got up to kill him where he stood meditating. 5

4 He frustrated my purpose as I was going thinking so I disturbed him. Getting angry he then pronounced a curse on me. Oh vagabond, you will no more possess your lores. By that curse the lores were gone instantly. I then thought in my mind, oh sister "This sage is not ordinary, in half a moment it happens as he says. Thinking so I clung to his feet (saying) Oh holy sage, why have you destroyed my lores. I am your servant, oh lord of lords, I would never leave your service even in the next birth. Pacify this fire of wrath my lord, let it not prevail in this forest of grasslike body for ever." By these words the best of the sage 5

became pacified like the lord of serpents by the might of incantations 10
Knowing the sage to be pleased at heart I bowed to his lotus like feet
and said Oh gracious sage kindly tell me when the pleasant loes shall
be mine again ?

5 Hearing that the best sage possessing the highest knowledge
made a divine speech in front of me— Oh *Khecara* of the handsome king
of *Campā* the gracious *Dhadvahana* the wife *Padmāvati* would be carried
away by a vicious elephant She would then be found by a gardener who 5
would instantly take her to *Dantipura* Being turned out by his wife
with a quarrel she would come here and a son of exceeding lustre would be
born to her and you an abode of virtues shall bring him up He shall obtain
the kingship of that extensive city and at that time the loes shall be
yours again Bearing this in mind, I have been residing at this crematory 10
I shall keep him till he attains majority With this idea I have caught hold
of your son Do not weep make your heart easy As has been earned in
the previous birth so you have to experience these days oh highly
virtuous lady

6 Considering what was said in his speech by the master of loes
Padmāvati gave him her son rather painfully (saying) ‘ You shall keep
him with wise consideration ‘ I shall do all that you say sister I shall
bring him up graceful in all his person ‘ Saying this to her, that *Khecara*
went to his home taking the small baby with him Giving it over to his 5
wife he spoke these words— Take it oh *Hemamālā* it is your son
She took him instantly and kept him addressing him as son In the
meanwhile *Padmāvati* afflicted in her mind went at the very moment
to the town nearby Residing there she took religious practices from an
Arjika (a Jaina nun) who was devoted to peace Seeing there the 10
emaciated but exalted and noble sage *Samādhirūpta* by name, she instantly
took a vow by the side of the great sage thus relieving herself of all
vexations

7 Though her attachment for the son she would frequently secure
balls of molasses and sugar and send them to the house of the *Khecara*
who was bringing up her son, the terror of his enemies Seeing a big scar on
his hand he gave him the name *Karakanda* which became wellknown
all over the earth. He, the abode of all fine arts was growing up day 5

by day like the moon with its digits gradually shining forth At this juncture there arrived the great sages Yasobhadra and Vibhadra, the ocean of scriptures They were lean with the unbearable weight of penances and were accompanied by the excellent fourfold order Some of them were absorbed in meditation and were very learned while others had their bodies covered over with a mass of dirt When they arrived at the dreadful crematory one of them saw a miracle there A bamboo clump had grown from the eyes on the face of a human skull He then asked Tell me the cause of this oh great sage, how has all this happened 10

8 Hearing those words the matter was revealed by Yasobhadra to the younger ascetic These three mighty bamboos shall become the staffs of bonnet goading hook and umbrella In whose so ever hands these bamboos would fall he shall obtain the entire earth This was heard by a Brahmana Sarmaneti who was standing close to the sage At the close of the day he counselled in his own heart The words of the sage would never go false So one day he got all the three bamboos cut quickly But when he was going home with them Karakanda came up to him and wrested them from the Brahmana The Brahmana through fear allowed him to have them not being able to withstand his might But being disappointed he said Whenever you obtain the kingdom make me your minister oh beautiful friend Karakanda acceded to all that was said by the lovely Brahmana and himself went home with those bamboos and reported the matter to his guardian in sweet tones 5 10

9 For Karakanda the affection of the Khecara increased very much He was taught along with politics grammar logic hundreds of dramas poetic compositions abounding in various sentiments Vātsyana (erotics) mathematics, the nine sentiments the Mantras and all the Tantras the art of winning the hearts of people and of making good machines, good use of swords disks spears and daggers the science of bows missiles and strong javelins wrestling acrobatic feats jumping turning and rolling of the body and the cutting of various kinds of fruits, flowers and leaves He was made to know all these pleasant arts and he also acquired dexterity in playing upon drums tabors lute and flutes Thus every art that was renowned in the world was taught by the Khecara to him who had a good 5 10

liking When any man is vexed by desire tell me what wonders he may not perform

10 Feeling very grateful at heart the *Khecara* then says to Karakanda Make company with a master of *Vidyās* Go to his house and follow him up regularly Karakanda says ' what is oh father the use of that master of *Vidyas* ? Then the *Khecara* says ' Listen oh innocent minded There were two friends living in the city of *Kānyakubja* 5 a merchant and a Brahmana endowed with *Vidyā* The good men went to the *Coda* country desirous of wealth Having acquired some money they turned back for home On the way they met the father in law of the Brahmana The father in law saw them and immediately took them home Being honoured as they lived there a sounding drum went 10 round Hearing the harsh unmusical drum they instantly inquired of the father in law For what purpose is this being beaten so harshly in public, oh maternal uncle ?

11 He said ' Here the beautiful daughter of the king has forcibly been eloped by a *Rākshasa* No body can rescue the poor one, companies of people and kings have been overcome by the *Rākshasa* He lives in a deserted town beyond the river No one can breathe there for his fear (The king) is looking for a new comer preeminent in *Vidyā*, for this purpose 5 this (proclamation) goes round daily Hearing those words, with smiling faces they held up the drum as it was being sounded Immediately the drum man returned and reported to the king- ' Two men have arrived here my lord, like pure praiseworthy heaps of virtue They assent Your Majesty with confidence in their mind We would do all that the king 10 would say Then the king went and brought the two persons to his palace with honour and immediately despatched them to the vicinity of that invincible *Rakshasa*

12 They both went to the abode of the *Rakshasa* whom no body else would approach There they saw the maiden with large breasts a river of beauty, of golden hue Then they saw the tawny haired *Rakshasa* By the repetition of the incantations he lost his malignity Incapable of bearing the power of the incantations he said I, *Pavana vega* am your 5 servant ' Knowing the *Rakshasa* to be subdued, they went into the presence of the king along with the maiden Accompanied by the *Rakshasa*

and the maiden they were seen by people coming. The people said, 'Today peace has been established here when such conjurers arrived. Seeing them the king became pleased at heart and gave them ample wealth. Addressing the maid as sister, they restored her to the king and then they, with stout and long arms like elephant trunks, went joyfully to their own town.' 10

13 Whoever made company with a man of *Vidyas* obtains happiness and wealth. Therefore the company of the man of *Vidyas* should be courted so that it may be unbreakable. Do not make friends with a man devoid of learning for he would change his mind in time of calamity. What fault has been seen in a man devoid of *Vidyas* the *Khecara* with pleasure narrated thus— 5

Two friends belonging to the town of *Bemares* went to another country, ignorant as they were. Having acquired wealth while returning they encountered a *Rajshasu* on their way. Seeing him they fled away terror-stricken like the sinful, swerved fromusteries. The fools did not know anything in their mind. They were overtaken by him as they fled. Then being arrested the two friends were released by another traveller after an open fight with him. Thus they subsisted by the help of a stranger. 5

14 'Similarly never form company with the mean oh courageous handsome hero. Whoever fell in the company of the mean he reaped a woeful doom. Listen, I tell you the story of the mean, know this moral in your heart oh lucky one. There was a merchant by name *Sudarsana*. He was casually told by a mean king, 'If you can recite a verse without joining the lips I would grant you lands without encumbrance.' Then the merchant recited a verse of some beauty without allowing his lips to touch each other. 'The earth set ablaze in the whole forest by the flames of fire of the enemies might has been restored to pacification by being sprinkled over with a current of water in the form of the sharp edge of the sword.' 10 The king, being pleased, gave lands to the good merchant though with reluctance. Then one day the good merchant the ocean of virtues satisfied the miserables (by his largess). But then the crooked merchant formed connections with a slave girl who soon became pregnant and entertained all sorts of longings. 15

15 Then instantly she told the merchant You must carry out this one word of mine Give me the flesh of this peacock of the king so that I might live without doubt Then the foremost of the merchants went out and found the place of the peacock in front of him He hid the peacock and going to her house, gave her another creature She instantly blessed the merchant and ate it calling it a peacock Then not finding the peacock in the whole town the king ordered a proclamation with a drum Hearing that, the slave girl narrated the whole account of the peacock to the king The king became very angry with the merchant and handed him over to the executioners for slaying Thus having experienced the fruit of the association with the mean the merchant through fear quickly went home and instantly restored to the mean king that trifle of a peacock 5 10

16 Now listen oh son to the story of the noble by which wonderful prosperity is achieved Being aware in mind of the company of the mean one man courted the company of a noble man In the town of Benares there was a delightful king Arabinda by name Being content at heart he once went out hunting He fell in to a waterless tract and became afflicted with hunger and thirst A merchant, however gave him three fruits very refreshing (as if) made of nectar The king became pleased with the merchant and showed his favour to him on reaching home Realising his great service he appointed him to the office of ministership Both of them lived there with affection lustrous like the sun and the moon the virtuous abode of numerous gems of good qualities like ocean in depth. 5 10

17 Then one day the great minister abducting the son of the king and removing his ornaments, went to the delightful house of a harlot. There the merchant presented those invaluable ornaments pleasant to the eyes of people to her He then told the harlot whose face was like the moon at the advent of the autumn I have killed the son of the king ' All this he told her whose love was unshakable Hearing that she said affectionately Do not make this known to any body In the meanwhile, not finding his son, the king ordered a proclamation with the beating of a drum in the town- Whoever would give information about the king's son, would be rewarded lands along with money Then some rash fellow instantly said in the presence of the king ' I have noticed your son, oh lord, he has been murdered by the new minister ' 5 10

18 Hearing those words the lord of the earth possessing shapely arms became pleased with the minister (and said) 'I have paid off the debt of one fiunt out of the three to the noble-minded, I should be excused for the other two that remain still outstanding In a moment the lord of the earth became pleased Having known the affection of the king the minister restored the son who had a heavenly body (saying) You are a great friend of mine oh lord of men, I had simply tested your mind my lord Hearing the words of the minister the king conferred great favour upon him 5
 Whichever person bears company of the great he obtains fortune after the desire of his heart I have narrated to you this story of the noble, bear it in mind, my son as a channel of virtues Karakanda was taught by the *Khecara* all the arts by the wisdom of his heart 10
 Whoever person would conduct according to this moral, would certainly rule over the entire globe

19 Hearing that speech of the *Khecara Karakanda* would not leave his side When out of home for play *Karakanda* would not leave that crematory While he was amusing playfully like this one day in *Dantipura* there occurred the death of the king who had shattered the enemies that were roaming about who had destroyed the forest fire of immorality, passion and fear, and whose orders people dared not transgress 5
 Cries of woe arose all over the great town, a very great calamity befell the people who said There is no prince who being pre eminent might rule here At this time an idea flashed forth in the mind of the minister and he looked at a great elephant with beautiful tusks Having worshipped the rutting elephant the wise one entrusted to him a brimful jar having presumed in his mind that he would empty it over one who may be destined to rule 10

20 The best of the twice born recited the *Samas* with proper accent and groups of gods were assembled by the excellent (minister) The drum resounded along with the conch the tabor, the *Kahala* and the trumpet that filled the earth The mighty elephant started from the palace like a paramour from the house of a harlot shaking its trunk and moving its ears with eyes rolling and white in appearance Holding the brimful jar with its trunk like the moon following up the peak of a mountain passing from house to house in the town and still maintaining all its dignity, the elephant, having wandered through the town sportively went 5

far outside in its wanderings In the midst of the crematory the elephant 10
quickly perceived the prince in extraordinary Cupid Bending its head the
elephant emptied the beautiful jar over his head Observing that the
people beat their foreheads and raised loud cries of sorrow (saying) What
has this elephant done ? It has placed the jar on a low born

21 So thinking the feudatories and the ministers would neither
walk forward nor look up While they stood thus perplexed in mind the
Vidyas that had vanished by the curse of the sage returned to the *Khecara* at
the very moment Then thrilled with joy the gracious *Khecara* told the people 5
“ He is not the son of a *Matanga*, he is the son of a king and has a splendid
body Do not hesitate because he would go and move in the first rank, you
put your hand on the forehead of the elephant's trunk Then he gave in to
the hand of Karakanda the *Vidya* which people look for in battle Having
done all this the *Khecara* by the power of his *Vidyas* went to his home by 10
the aerial path The proclamation of victory spread through the sky the
immortals made celebrations and men like gold and gods in appearance,
placed Karakanda on the throne

Here ends in the life of the great King *Karakanda* composed by Sage *Kanakamara*, which is an
ornament to the ears of the holy and which presents the nobness of the fruit of
the desire-giving tree of the five auspicious rites, the second chapter,
describing the acquisition of the throne by Karakanda.

SECTION II

CHAPTER III

1 Then the new king was thus addressed by the ministers "Get,
oh gracious one on the back of the elephant come quick and bear the
burden of the administration of Dantipuri. Then Karakanda got on the
mighty elephant whose temples were wet with an incessant flow of ichor
He exhibited a very charming grace as if the lord of gods was adorning 5
the back of *Anavata*. He proceeded along with the prominent persons being
fanned by the moving chowries, being entertained with music by
excellent women who were mistresses of sport elegance and pleasure being
eulogised by bards who threw in to shade the notes of a cuckoo being
attended by the citizens who had set their minds upon him on account of 10
their attachment for noble qualities and being praised by the well-disposed
who had bent their foot steps for the world to come. Being served by other
people also the charming hero went into the town along with all the
persons. That repository of virtues was seen entering by the women of
the city like the son of Dasaratha the store house of lustre by the heavenly 15
women in *Ayodhya*.

2 There in the town the beautiful women that would overpower 11
the minds of sages absorbed in meditation felt perturbed. One woman
pushed on speedily feeling agitated while another stood at the door being
dumbfounded. Another ran being greedy of the affection of the new king
unmindful of her dress got loose. Some one applied collyrium profusely to 5
her lips and lac paste to her eyes. One followed the manner of the dressless
and another took her baby upside down on her hips. One young woman put
the anklet on her wrist and bore the garland on her waist leaving the head
Another simple woman would not let off a cat thinking it to be her baby
Yet another ran up full of the new king in her mind but fell on the ground 10
overtaken by the illusion of love while one, rich in pride but overladen with
love with hard and ample breasts fawn eyed bright and lustrous like
heated gold walked straight towards Karakanda.

3 With his heart delighted by the acquisition of the new kingdom Karakanda entering the town riding on an elephant arrived sportively at the palace. He saw the high royal mansion very attractive like a Himalayan peak. With arches of pearl strings it was as if smiling with its close bright teeth. It was jingling with small bells and flourishing with banners as if a lovely woman was dancing with the strokes of her palms. It was inlaid with gold gems and jewels as if a celestial car had dropped from heaven. There the pure hearted new king entered being preceded by the elder people pure in mind. Then came out a woman with an auspicious golden jar in her hand. The auspicious rites were performed with excellent lamps and he was hailed with words of victory by hundreds of women. With his coronation performed with golden jars he was made to enter the palace. He the mine of all virtues and store of good character endowed with the feeling of modesty lived in the town and carried on the government, attended by the feudatories and ministers.

4 While ruling there he ordered to be brought immediately those bamboos which were kept on account of the prophecy and they were turned in to the staffs of his banner goading hook and umbrella. He then called the good Brahmana who was waiting there on account of hope and made him his minister. Then one day while roaming through the town for sport Karakanda saw a man of graceful features who had arrived in his wanderings into a foreign country. He also saw in his hand a wonderful portrait which attracted the minds of the people. King Karakanda asked him 'Give me the portrait I shall see it with all my heart.' He handed over to the king the portrait to which people had been attracted through affection. Karakanda saw the grand portrait five coloured and shining with manifold qualities. There he saw the seemly beauty painted as if the arrow of Cupid was lodged in to his heart. Hot and long sighs proceeded from his lotus like face and he felt a burning fever that made him uneasy. Karakanda saw the most excellent portrait and stood bewildered for a moment. By his horripilation he told the man about the separation, by it the new king closed his eyes with a depressed heart.

5 The man holding the portrait knew the heart of the king. 'Probably, he will be the husband of the maid.' Thinking so, he said 'Oh brother give me my portrait so that I may go oh king. But the latter

feeling excited would not leave it With sighs the king then said My friend tell me confidently for what purpose you are wandering about with this portrait? Hearing that he obeying the words gave to the king an account of the portrait There is my lord the *Saurashtra* country which fully imitates the world of the gods There is the town called *Gumagana* pleasant to the eyes of the *Suras* *Khecanas* and men There rules king *Ajavanna* the splitter of the heads of his enemies with his wife *Ajatangī* From the latter the attractive king got a daughter named *Madanāvali* a basket of beauty of sweet voice pleasant to the eyes of good men and a store house of lustre

✓6 *Madanāvali*, one day went to the pleasure garden in the company of her friends There she saw some *Khecanas* pleasant to the eyes and mind of men riding on swings and singing pleasing songs about *Karakanda* to the accompaniment of a low tuned lute Listening to the heart winning songs she fell on the ground shaking her body Perplexed unconscious emanated in body like the digit of the moon in the dark fortnight and trembling like a plantain tree struck by the wind she was brought home along with sorrow by her comrades She was then asked meekly by her friends agreeable in nature and removers of the mental agonies of men Why have you become distressed friend, tell us oh dear sister Through her affection for her companions the young girl, in her simplicity told them about the fire of separation That song which the *Khecanas* sang with reference to *Karakanda* was heard by me My heart got excited by it and then all the four quarters became full of uneasiness

7 I have told you, friend, the circumstances, satisfy me if you can, before my life which is being consumed in the flames of separation dies out oh friend Then with sorrow, the latter reported the matter, in brief to the king " *Madanāvali* has become lovesick by listening to the songs about *Karakanda* ' Hearing that about the maid the king got the portrait of the deer eyed one painted and handed it over to me, oh lord of men, adorned with victory and the moon in the sky of your family I then came to your town with the portrait oh vanquisher of irresistible foes and endowed with the spirit of a warrior Whoever becomes struck with attachment at its sight, he is going to become her husband, oh lord of men I have told it all to you, oh king, agree to it now Let the maid with

eyes like a lotus leaf and face like the moon hold your palm of the hand in her tender hand

8 Listening to the words of the man who was holding the picture the king agreed to it all The excellent king the moon in the sky of his family sent suitable persons from his side On an auspicious day well attended they returned bringing with them *Madanāvali* The market places were decorated arches were flung at every house and a wristlet was fastened on to him Various kinds of musical instruments were sounded and sentimental songs were sung Highly emotional dances were performed and lines of horses and elephants were drawn up The veil on the face of both the persons was opened up like the mass of affection of their hearts They were made to go round the buttered fire, seven times by the priests who recited the sacred formulae The bridegroom offered his hand to the bride and performed the sacred rites by his right hand A close union of the stars took place so that the affection may not be split even in the next birth. The union of the hearts had taken place before hand, the formalities were gone through merely for the satisfaction of the people Thus on an auspicious day the courtiers performed the marriage of the two whose hearts were steeped in love The marriage of the king took place seeing which even the *Suras* and the *Aśvinas* became excited and feeling discontented with their own pleasures became envious of his fortune in their minds

9 On that occasion his mother *Padmāvati* also came hurrying to see her son King *Karakanda* saw her and bowed to her feelingly Being delighted by the marriage of her son she instantly pronounced her blessings I live long my son, the lord of the earth, as long as the current of the *Jumna* and the *Ganges* lasts With obeisance and respect she was brought in with the words 'This day is very auspicious to me' She was honoured with sweet words and was made to dress herself in bright clothes Pronouncing her blessing she soon went out like the brilliant fame of *Karakanda* In the meanwhile, the gatekeeper arousing affection in the hearts of men, came into the presence of *Karakanda* Placing his lotus hands on his lotus head the gatekeeper said in a loud voice The good ambassador from the king of *Campā* is waiting at the porch, oh lord!

10 Hearing those words Karakanda instantly ordered the gatekeeper to go quickly and bring in his presence the ambassador of the king of *Campā*. Hearing the words of the king the gatekeeper brought him in instantly. Seeing him the king honoured the ambassador with presents and a seat (and asked) Oh ambassador tell me about the welfare of the king of *Campā* all of whose dominions are well settled. The ambassador said Happy is he oh king who has persons like you for friends. Being ever served by lords of men he remembers you oh lord of lords. As coolness is not separate from water so are you to the king of *Campā* undoubtedly. Accept oh king Karakanda the excellent service of the lord of *Campā*. Thus getting united may you both enjoy all the pleasures and the earth. 5 10

11 Without service oh friend even a cubit of earth can not be obtained for enjoyment. If you do not accept his service then doom will some how make room to itself. Hearing those words Karakanda becoming wrathful in his heart and stretching his red eyes towards his forehead as if the sun and the moon stood in the sky (said) Go away you ambassador go where your master is, do not stay here even for a moment. Tell the king of *Campā* in brief that I was quickly coming to him. If he has the warrior's pride for battle let him offer me battle immediately. Hearing this the ambassador went where *Dhādivāhana* was (and reported). The king of *Dantapura* has said my lord that he would not bow to you but would rather fight with you on the battle field. This is what the courageous one has said. 5 10

12 Hearing those words the king of *Campā* made his preparation, seriously setting his mind upon it. In the meanwhile the king of *Dantapura* caused the earth to shake along with the *Mandara* mountain. The destroyer of the lives of his foes caused dust to rise up in all the ten directions by his marching. The sky was covered up and the sun began to fluctuate by the hurry. In wrath he ordered a quick march. He came to the region of the *Ganges* and saw the river *Ganges* as he proceeded. It looked beautiful with its white and zigzag stream as if the wife of the white serpent was moving. As it flowed from a distance it looked very pretty like the glory of the great mountain *Himalaya*. By means of the people bathing on both its sides and offering water to the sun with their hands holding 5 10

darbha grass and raised up the river was as it were under these guises declaring 'I am pure and go my own way, do not get angry with me my lord! Having observed the river the king named *Kandalanda* went to the town of his father the abode of numerous excellences He who 15 caused fear to the great gods and the *Ahecanas* by means of the arrows discharged from his bow besieged the town on all the four sides with his irresistible elephants horses and commanders of men

13 When the siege was laid by the king the people of the town became immediately perturbed A certain person informed the king 'Oh lord of men who has subdued all the forces of the enemy the very fire to the forest of the opponents army who has satisfied the desires of the panegyrists and good men elephants having formidable trunks are 5 groaning, excellent horses with curved mouths are neighing, chariots are moving with a rumbling noise and fluttering with shining banners the lustre of the swords surpasses the rays of the sun hooked spears are quivering, lances are shining with daggers and are speedily active like wind Thus the forces of the enemy very mighty and irresistible like lion have made an 15 attack on you Hearing that the lotus face of the lord of men came to resemble a red lotus He bit his lips, his eyes had frowning eyebrows, the fire of wrath increased and delight was at an end

14 He then got up His servants, dreadful even to the gods in battle, ran up Horses swift like wind and elephants were got ready Excellent chariots moved on with rattling wheels Some rushed forth bearing lances uttering various notes of challenge while other excellent 5 persons regardful of the honours received from their master and loyal to the lotus feet of the king, praiseworthy and irresistible in battle advanced bow in hand and delighted at heart Some marched forth trembling with rage and others shining with drawn swords Some were thrilled with horriplation, others put on their bodies their armours Some being steeped in the sentiment of the battle field went by the path pleasing to the 10 heavenly damsels* The king of *Campā* marched out of the town attended by horses, elephants and excellent chariots Tell me by whom with formidable mighty and stout arms was he not followed?

* This also indicates that the metre of the *Kāṇḍavaka* is *Brāhmi*

15 Then trumpets were blown that filled the entire earth. All musical instruments are sounding the armies are preparing. At the command they draw up in ranks and fall upon the forces of the enemy. Lances are breaking elephants are thundering. They gallop with speed, they cling to the tusks of elephants. Bodies break, skulls crack, headless trunks run about and rush into the enemy's lines, entails get dislocated and drop out along with blood, bones are twisted and necks are being broken. Cowardly people fled away others fought the enemy at close quarters while yet others drawing up their swords stood firmly engaged in fight. 5 10

16 Then with anger, the lord of *Campa* riding in a chariot rushed forth like the lord of gods. He quickly went into the ranks of the enemy's forces and encountered king *Karakanda*. There was then an upbar in both the armies which covered the sky with showers of arrows. *Karakanda* who had long arms like the trunk of *Anavata* through wrath suddenly flung a *saltri* (a kind of missile) at the king of *Campa*. The chariot with the banner-ensign was in a moment shattered and then the charioteer was quickly laid low by him. Angrily the king of *Campa* discharged his arrows very quickly. When the arrows were shot by the king of *Campa* the forces of *Karakanda* took to their heels in a moment. *Karakanda* saw his army routed and extreme anger flashed forth in his mind. So he immediately commissioned the *Vidya* which was given to him by the *Khecara*. 5 10

17 Then with irresistible anger he discharged the *Vidya*. In an instant the bold *Vidya* was seen rushing forth quickly producing hushing and humming sounds matching the wind in speed acting like a demoness touching the sky with its brilliance crushing the temples of the elephants and shattering the chariots against one another. Whoever were seen on the battle field fled away at her sight. Some were made to fall in to a swoon while others were forced to fight. Some were split with strokes and others were deprived of their lives. Then the king of *Campa* getting enraged quickly grasped the sword in his hand and in half a moment, shook off the power and energy of the *Vidya* which was devouring hundreds of men. 5 10

18! *Karakanda* saw his *Vidya* gone and getting impatient, he took the bow in his hand. He put the string on the bow seeing which people

became alarmed At this time the gods in heaven who follow virtues became perturbed By the terrific and dreadful twang the globe of the earth tottered and its very base (Kurma) crashed the surface of the earth was ruffled and the biggest mountain was shaken the abode of sharks (i.e. the ocean) became unsteady the god presiding over the earth (*Dharamadica*) trembled the god of the aerial beings whirled and the king of gods was thrilled Hearing that twang of the bowstring chariots broke the mightiest elephants fled away the arrogance of the king of *Campa* melted off and the *Khecacas* being horror stricken could not move 5 10

19 Then the hearts of the gods were rent and the enemy's forces stood dumbfounded through terror He took the shooting position the pride of the king of *Campa* was broken the bow was got ready in a moment and the sting was bathed in the water of perspiration *Karakanda* fixed the mighty arrow to his bow and the king of *Campa* discharged another When that arrow also went fruitless, *Padmavati* arrived on the battle field She was seen by the king and was saluted with the bending of the head from a distance Oh mother mother why have you come to this uncontrolled battle in the midst of the multitudes of warriors? She replied 'Hold back your bow my son, this *Dhadvahana* is your father Tell me noble mother how this king the home of virtues is my father? Then she instantly told him 'Listen oh powerful lord of the earth my son- 5 10

20 I was the wife in the home of the king of the town of *Campa* subduing the hearts of people When you came into my womb, a calamity befell me I was taken away to the outskirts of the town of *Dantipura* by an uncontrollable elephant There you were born at the dreadful crematorium I was delighted to see you Hearing those words king *Karakanda* for a moment stood bewildered Having said this to her son, she fearlessly went with quickness to her husband She was seen by the king of *Campa* like the river *Ganges* by the ocean. Though he recognised her to be *Padmavati* still through his good nature he saluted her Since she bore the weight of the vow, the king praised his wife She was questioned by the king as to how she escaped from that elephant The latter told him immediately 'Oh king I got free from the elephant on the bank of a lake 5 10

21 Close to it in the crematory was born this son the ornament of the family He was brought up by a certain *Kheana* and I took a vow then and there through heaviness (of heart) Then the king of *Dantipura* died and he was made the king Know this who is fighting against you to be the same, you have been vexed by the monster wrath Do not be silly 5 give up this tenacity, oh king this king is your own son Hearing those words the king of *Campa* became pleased at heart instantly Blessed am I who has such a son long aimed and steadfast in battle Leaving aside his bow with the arrow dropped the great king went near *Karakanda* 10 Then *Dhadrivahana* advancing instantly embraced his son as prince *Pradyumna* the repository of lustre was embraced by *Damodara* going to the battle field

22 *Karakanda* then addressed his father That I declared² a war on you do not mind this mischief of mine oh lord, forgive it all my sire On hearing those words the king of *Campa* felt instantly thrilled at heart He took him to the capital along with all other kings and conducted him in with celebrations That town looked so beautiful with *Karakanda* that 5 the city of gods fought shy of it People taking jewels came affectionately to the palace for offering them felicitations Then the royal fillet was fastened on *Karakanda* who was a millstone to recalcitrant kings For his part the king soon adorned his body with the beautiful ornament of penance Having practised very difficult, passion killing austerities that had the 10 power to break the tie of the eight *Karmas* he abandoning his body and cutting off the knot of the heart became attached to the neck of the damsel salvation *Dhadrivahana* of goldly and godly appearance and abode of virtues went to the house of salvation while *Karakanda* lived on in the town looking after the government and winning the hearts of proud women 15

He. ends, in the life of the great king *Karakanda* composed by Sage *Kanakamara* which is an ornament to the ears of the holy and which presents the richness of the fruit of the desire giving tree of the five auspicious rites the third chapter describing the arrival of *Karakanda* in the town of *Campa*

SECTION III

CHAPTER IV

1 Having consolidated all his dominions *Karakanda* questioned *Mativara* of pure intellect Tell me your opinion oh *Mativara*, is there any man who being insolent does not bend to me even now? Then *Mativara* said Oh lord of lords the whole earth serves you But in the *Dravida* country there are kings who being bold and haughty in their heart do not bow to any one The kings of the prosperous *Cola* *Pāndya* and *Cera* do not accept your service, oh lord! Hearing this the king of *Campā* instantly despatched an ambassador to them He went and told the *Cola* and other kings Pay homage to the feet of *Karakanda* But they rebuked the ambassador saying We do not bend to any one except the *Jina* He returned and told *Karakanda* ' In brief they will not serve you Hearing those words king *Karakanda* took a vow ' If I do not place my foot upon their heads then I shall have no concern with any worldly possessions such as territories children and the pleasures of the senses Taking this vow *Karakanda* immediately ordered a march in wrath The king of *Campā* marched against them Mounting an elephant he passed out of the town accompanied by the fourfold army thus exhibiting the grace of the lord of gods 5 10 15

2 As he marched the earth was rent by the hoofs of the horses and smoky dust rose to the sky and enveloped the directions as if a veil was cast on the faces of the quarter elephants The earth trembled, the mightiest mountains shook and the lords of gods in the sky fled away quivering Bending his way to the South he came to *Terāpura* On its southern side in the great forest he encamped his fourfold army In a moment, the lions and the *Pulindas* were disturbed Five coloured tents were pitched up as if the houses of gods had alighted on earth The elephant drivers took the elephants to a watery place and the excited donkeys ran after their mates The officers of the king unfurled the banners 5 10

as if the earth began to dance with her hands up While kind *Kuralanda* was halting in camp there with all his mighty forces the guideless door keeper came in to his presence and paid his salute from a distance

3 Your Majesty there is in *Terapusa* a king who is known over the globe of the earth by the name of *Siva* He has come here to visit you shall he come in or shall he go back? Hearing these words of him *Karakanda* ordered the gate keeper Allow admission to the king of *Teia* in half a moment, you yourself go and bring him in The king was brought in 5 by the gatekeeper and was honoured by *Karakanda* After doing the formalities the latter asked You are ever happy I hope oh lord of men? He replied I am happy in as much as I have been sprinkled over by the water of your kinness By his words the affection of *Karakanda* was roused for him He then favoured him immensely and pleased him by 10 presents and by speech *Siva* was then asked by *Karakanda* My brother! tell me particularly about some striking wonder that you may have observed during your excursions?

4 Hearing those words *Siva* the king of *Terapusa* told *Karakanda* My lord to the west of this place close by there is a cave attractive to the eyes which is supported by a thousand pillars Above the cave on the great hill like a crest gem on the crown of its head there is a large and beautiful ant hill whose extent no body has found out A white elephant 5 comes there with water and lotuses and worships it This the elephant has been doing for a long time This is all that I have to say my good master! Hearing this king *Karakanda* accompanied by *Siva* went towards the hill That hill which was beautiful like the breast of the lady earth and which was verily the house of sport for gods was seen by 10 *Karakanda* in an instant like *Karāsa* by the emperor *Bhanata*

5 Here lions wander about having torn the frontal globes of elephants and drop the pearls from their paws At places lions are indulging in roars and elephants do not shed the rut Here antelopes always graze and at places monkeys hoop At places are wandering boars with terrible tusks offering a front even to lions Proceeding for some distance 5 over the hill *Karakanda* saw the cave as if *Indra* had found his celestial car King *Karakanda* entered it (saying) "Blessed is he, lucky and

deceitless, who has built this cave of a thousand pillars He then saw the Jina free from attachment and began to sing a hymn with devotion

Be Victorious oh destroyer of the four forms of existence remover of impurities Be victorious oh thunderbolt to the mighty mountain of pride You are my shelter oh lord stainless oh sun to vanquish the darkness of ignorance 10

6 Having worshipped Lord Jina both the kings quickly mounted over the hill They looked in all directions and the kings became happy in their mind While they stood in the forest looking around the very instant the good elephant arrived The lord of the elephants came into the lake to get lotuses like a mountain going to the sea It moved on with the sound of its fanning ears and giving out out flowing from the temples having beautiful twinkly eyes admirable by its tusks having a prominent backbone like a stringed bow driving away the swarms of bees and filling the faces of the directions with water from its trunk plucking lotuses by hundreds with its trunk and bearing a string of good pearls on its head* The elephant took the lotuses quickly filled its trunk with water and circumambulating the ant hill he bathed it and worshipped it devoutly 5 10

7 The devout elephant went away having worshipped the ant hill Then king *Karalanda* went to the lake He saw the lake full of water producing confidence in him as he approached it and uttering come as it were through the chattering of the birds holding jars of water in the form of the front globes of water elephants, giving satisfaction to beings afflicted with thirst, flourishing through its lotus plants with uprising stalks, proclaiming its mind through the flying up fish, laughing with its teeth in the form of foamy bubbles, going with very pure and numerous qualities, joyful through blossomed lotuses, dancing through the various kinds of birds, singing through the humming of the bees and running through the water agitated by the wind, as if it was a noble person agreeable and worthy of a visit Taking out water both the kings washed their feet and cleansed their mouths and then they examined the ant hill which had been worshipped by the elephant with lotuses 5 10

* Here is again a reference to the *Mañjushādana* metre of the Kadavala

8 *Karalanda* thought in his mind 'This beautiful ant hill is certainly worshipping. Some great deity is residing here on account of which the elephant has worshipped it and gone away speedily. Surely it is because of its worshipping this anthill that the elephant has become white in colour. Thinking so in his mind king *Karakanda* devoutly stayed there observing a fast. On the next day *Karakanda* got the anthill excavated quickly. They levelled up the ground as if a mass of sin had been carried to utter destruction. When they dug a little further the lustre of the rays of gems flashed forth. That very profuse and bright lustre pervaded the expanse of the sky and roamed in all the four directions as if the brilliant fame of *Karakanda* was advancing to see the lord of the immortals.

9 As they dug on getting thrilled a *Jina* image was discovered there. A serpent made of gems and jewels with a large hoodⁿ shone over it like an umbrella. The kettle-drum the halo of light and the two *Chowries* furnished delight to the ears and eyes of all. The lion seat was inlaid with various jewels as if the king of gods had worked it out himself. When it was brought out it shone forth like a mass of virtues (come up) rending the earth. The immortals then beat their kettle-drum in the sky and a dense shower of flowers fell from heaven. All the directions became clear and sweet wind blew forth. All the ambitions of the king who was a repository of all gems of virtues became fulfilled. Through devotion his body became horripilated and through delight the lotus of his face became full-blown. Fetching water from the lake he bathed the *Jina* who was free of all impurities and worshipped it with many lotuses.

10 With his head bending low by the weight of excessive devotion the virtuous king began to sing a hymn. Be victorious oh lord having your feet scratched by the jewels of the crowns of gods excellent king to protect the entire world like one town an axe to cut down the tree of *Karmas*, the best means to cross the ocean of the four forms of existence the sun to remove the darkness of sin the utter vanquisher of the warrior infatuation a secret charm to subdue the snake of attachment a good machine to crush the sugarcane of Cupid shining with the rays of supreme knowledge the stopper of the flow of *Karmas*, the ear ornament of the young goddess of victory, the swan in the lake of the minds of the faithful eternal stainless, free from the elements of a physical body and attached to the face

of the lady salvation Be victorious, Oh god *Jinendriya* my lord, I have meditated upon thee in my mind day and night but to day my eyes have become cool in a moment by your sight

11 The *Jina* was lifted up by the good king like the *Karṇāva* by the Lord of *Lanlā* Held up on his head with both the hands it shone forth like the *Govardhana* wielded by *Hari* On that occasion the gods sent a shower of flowers and delight was caused in his mind Some of the immortals held up the umbrellas while others anointed the body with saffron 5 Some waved big *Chowries* and others beat the loud kettle drum Some devoutly performed the *Tānava* dance while others paid homage to the feet of the *Jina* from a distance As the lord *Jina* of fading passions was bathed by the immortals and was brought back home from the *Mandara* (mountain) in the same way the god the mansion of virtues was brought to the cave 10 by *Karalanda* The king installed the *Jina* in the cave and having worshipped and anointed it with sandal he observed once again the first image bearing devotion in his mind

12 Then at the moment when his sight fell on the *Jina* he observed a protuberance on the lion seat as if a green jewel was shining on a crystal slab on the deer was clinging to the lord of the stars (the moon) Seeing it the king began to think in mind that the protuberance was marling the beauty of the *Jina* image He called an artisan who was 5 clever in executing all artistic work Oh great friend 'tell me since you know all the best canons of fine arts asked the king speaking sweet words 'Why do we see this protuberance on the *Jina* image? Hearing this the remover of evils who used to make images of different shapes said 'Whatever you have asked my lord I shall tell you, pleasant and 10 pain removing as the account is When the *Jina* image was carved, oh king a stream of water flowed forth the very moment, for this reason the protruding patch was put up This is what I have heard and seen by tradition

13 Then the lord of men said 'My great friend 'how can I see the wonderful stream? Hearing that he said Oh my gracious lord 'if it flows forth some how, it will cause many diseases in the country oh admirable one and those who would drink the water will for ever be incapacitated, the stream is so woeful Knowing this, why should you cause it 5

to be brought forth ? Hearing thus the king said I shall check the water
my friend and shall also rebuild the cave, but you must show me the
wonder. The artisan hearing it said again If I scrape off this protu-
berance oh lord how shall I get away from the consequent flood ? At
those words the king immediately caused a mound (*Devadurga*) to be raised 10
instantly Repairing the cave carefully with various kinds of stones with
sewers the king and that artisan only the two persons went in front of
the image

14 That which was considered ugly by the king was struck with
his chisel by the artisan As the hard strokes fell sparks of fire were
emitted like the marks of the fire of wrath that was about to burst forth
Then from the mouth of that protuberance rushed forth a profuse and
strong current of water First it came out bubbling as if the earth was 5
vomitting through fear Coming out it shone forth like the wife of the
lord of serpents come up tearing the earth Meeting the earth it looked
beautiful like the gurgling *Ganges* Spreading about it instantly filled
with water the whole of the beautiful cave like a pool of nectar with the
liquid of different kinds of juice or as if the essence of religion stood in the 10
form of water and as if the hill had made its mind manifest I am gentle
and attractive to the heart and as if getting pleased it gave to the
king the store of nectar in a nut-shell

15 Seeing that they becoming fearful in their minds moved off
from the place The king went over the mound and stayed there careworn
and depressed Like the lord of the mountains by a stroke of the
thunderbolt or the lord of gods with his army fled away or an elephant
torn by the nails of a lion did the king stand there misery stricken. He 5
trembled whirled shook constantly rubbed his hands in grief beat his brow
breathed heavily and said again and again in hoarse voice ' Alas what have
I done this wicked and mischievous as I am Alas ! I shall acquire sin as
fruit of this Alas due to what action of mine have I been so misled ?
The king stood there covering his face with his hand (and saying) ' Who 10
was worshipped by hosts of immortals of adorable might and the home of
righteousness, that same god, the most prominent in the world alas alas
where have I brought and abandoned through my sin ?

16 As the king rent by sorrow, stood there in distress some
 blessed Suna^c arrived from the sky Abode of virtues destroyer of sorrows,
 removing detachment and creating interest endowed with a crown with
 heart set on *Jina* greatly lustrous, flying through the sky beautiful in
 form following up the best of the mountains a *Bhujanga* prince alighted on 5
 earth and bowing with a nod and speaking pure perfect in all his limbs
 came up there He was seen by the king as delighted in mind,
 delighter of the king delighter of men He said Oh lord of men! give
 up your grief, do not leave off the undertaking through sorrow Whatever
 I had thought in my mind, you have done and much more shall you do 10

17 Oh lord of men! I have been living here for long and am able
 to check this current of water If I get enraged I would knock down the
 cluster of stairs, break the hood of the serpent at the bottom of the earth
 crush the eminent mountains and stop the gods advancing in battle Even 5
 a god cannot move about through fear of me what to say of any man who
 may be perverse? I have been staying here as the guard of the image A great
 adverse period of time is going to come Being expected for a very long
 time oh sincere hearted you have come now my friend I have guarded it
 for such a long time good sir, sixty thousand years have come and gone 10
 You have done well oh gracious one that you have installed the great
 god in the water cave Bringing the *Jina* inlaid with jewels, you have
 placed him in this splendid golden and immortal cave You have accom-
 plished this I am now free to turn it over the globe of the earth merrily

Here ends in the life of the great king *Karakanda* composed by Sage *Kanakamara* which is an
 ornament to the ears of the holy and which presents the richness of the fruit of
 the desire-giving tree of the five auspicious rites the fourth chapter
 describing the discovery of the *Jina* image by *Karakanda*

SECTION IV

CHAPTER V

1 *Karalanda* asked that immortal " Tell me who caused this cave
to be constructed and who made this exquisitely jewelled image which has
pleased my mind ? ' Hearing that *Vayuvega*, the Nāga prince told instantly
what the king had asked ' In this *Jambūdvīpa* and *Bharat* country
there is the beautiful measureless *Vijayāndha* where *Khecaras* rejoice and 5
elephants trumpet It has two high peaks that stretch up to the ocean
Their circumference is twice twentyfive *Yojanas* Their height is twentyfive
Yojanas At a height of ten *Yojanas* there is the excellent Southern Range
which is inhabited by the *Vidyādharas* and seeing which even the *Suras*
feel covetous 10

2 There is a town abounding in *Khecaras* by name *Rathanapura*
the circular There were two *Khecara* brothers by name *Nīla* and *Mahā*
nīla As they lived there ruling they both were pressed by the enemies
Their *Vidyas* were done away with and they were cast out of the town 5
This was during the period of *Irthamlana Pārsva* when the din of the
Suras *Khecaras* and *Kinnaras* rebounded Being sorely troubled at heart
the brothers traversing the earth came to *Tirānagara* Staying there they
established a good kingdom and acquired all the territory One day, they
heard from a sage, the sin destroying story of *Pārsva Jinendra* Hearing 10
it charming and refreshing (lit misery removing) they were thrilled
with delight and became steadfast in religion, with compassion With
concentrated mind they devoutly thought of the *Jina*

3 Out of devotion this cave was constructed by the *Khecara*
brothers They built it with a thousand pillars and made the inside so
beautiful For the *Jina* images made of gems they built this shrine with
gems and jewels Constantly bathing and worshipping, they lived for a
long time following the *Jina* There developed, day by day, the pleasing 5

and multifarious power of the *Khecara*s. This mountain was surrounded by *Khecara*s like the great mountain *Meru* by the excellent *Suras*. Observing that beauty the lords of the *Sura* groups stood thoroughly wonder-struck. At this time oh ye sincere minded there arrived the great friends of Nila. In the Northern Range of that *Vyayārdha* there is the lovely town *Gaganatala* dear to the *Sura*s. *Khecara*s and *Kinnara*s as if the city of goats had come and stood there. 10

4. There dwelt two *Khecara* brothers who had a deep affection for each other. Pleasant like the moon and immensely powerful like the sun they were called *Amitavega* and *Si vega*. Pure in conduct and unconquerable in battle they had their bodies adorned by the jewel of Right Faith. On one holy day the mighty ones started for worship. Advancing south wards towards *Lanlā* in the *Malaya* country they saw the great and auspicious *Pūdr* mountain where the lord of gods would come for amusement. They descended upon it as if the lords of gods had alighted from heaven. Seeing there a temple of the twenty four *Jinas* white with lime and touching the sky they went there to see those who had far driven away Cupid. 5 10

5. With pure thoughts the king of Lanka born in the family of *Rāvana* renowned by the name of *Sūnaprabha* husband of *Srisenā*, while on a pleasure trip one day arrived at the *Pūdr* mountain. As he wandered in the *Malaya* country he saw that most beautiful site like *Bharata* on the *Karlāsa*. He got the twenty four images made out of devotion and also the temple of the twenty four *Jinas*, the givers of happiness bright being made of gems and jewels and destroying sin in the minds of their devotees. He who was ever adored by the *Suras* was worshipped and meditated upon with reverence. They gave pleasure to the eyes of those who looked upon them, removed the dirt of sin of those who meditated upon them, stopped in an instant the worldly cycle of existence and gave all that one might desire. 5 10

6. They who had removed the great darkness of wrong belief saw the images of the *Jinas*. In body speech and pure mind they eulogized the excellent god, the unblemished *Jinendra*. "There is not, in the three worlds, as much speech as would suffice to praise adequately the omniscient

Oh Ye who has fathomed the mystery of the three worlds bow to you 5
 lord of victory unfathomable immeasurable Bow oh god the great master
 of Cupid, bow oh lord formless stainless Bow oh passion less destroyer
 of the enemy of infatuation, bow oh lord of men who has done away with
 the desire for pleasures Bow oh painless absorbed in final 10
 beatitude, bow oh conqueror of Cupid, wrapt in meditation Bow
 oh remover of *Karmas* by pure meditation in a moment, I bow
 with my mind to your feet Victory oh *Jina* the sun of omniscience
 destroying utterly the darkness of wrong faith Thus having adored
 worshipped and eulogized the *Kheraras* looked at each other

7 Seeing the images so beautiful they felt a great liking in their
 mind They then said In *Vijayandha* which has become the sporting
 ground of the *Suras* we shall devoutly make images after these patterns
 Thinking so with great devotion they seized with both hands this image
 of *Parśva Jina*, made up of many jewels Lifting it up they started off. 5
 In the sky it shone forth as if the digit of the moon was moving along, as if
 the lightning was flashing forth They went northwards as if escaping the
 god of death With their devotion aroused in the *Jina* the two brothers,
 of muscular bodies arrived here Leaving the jewel made image on the
 excellent mountain they the storehouses of virtues who had removed the 10
 shadow of worldly fear went in front of the cave

8 There having finished their devout adoration, both of them
 came back to their own image Having reached there when they attempted
 to take it up the image would not move from its place as if it was
 arrested by some *Khecara* as if it had stopped there finding the place so
 beautiful Finding it immovable they felt afflicted with sorrow in their 5
 mind at the moment Out of enthusiasm for the next world alas,
 what have we done this sinful as we are ? The image of the *Jina* that we
 removed from its place is going to be the symptom of our falling into hell
 Out of the two places not one could be secured Pure knowledge deve-
 loped in them Having made a box they fear stricken put it into it 10
 having dug the ground Leaving it there they reduced in their bodies
 went hastily to the temple of a thousand summits having adored which
 they saw sage *Yasodhara* who had conquered his mind and was absorbed
 in meditation

9 Having adored him, they asked the ascetic ' Oh excellent sage !
 listen to us, pure minded as you are While wandering about we obtained a
Jina image which possessed multifold powers While proceeding with it to
 our own town we placed it on this mountain peak But when after
 worshipping in the cave we went back to fetch it it would not move from 5
 the place What shall we do ? Shall we live or shall we die oh lord ? Hearing
 that the great sage told them This shall be a great sacred place Your
 brother in his next birth shall obtain the Right Faith of manifold
 virtues Hearing this both the brothers in half a moment devoutly
 betook themselves to penances *Amṭavega* having multitudinous *Vidyās* 10
 abandoning his handsome body went to heaven having practised penan-
 ces and there became a pleasing god

10 In the mean while, the younger brother, honoured amongst
 people took for a period of twelve years in the presence of his preceptor
 and in a great hurry the famous vow of eating on alternate days Then
 one day he felt very uneasy under the pressure of the twenty two pon- 5
 tential hardships Being afflicted by hunger and thirst what he did was
 that he thought of going to another village Going there he ate and drank
 water but declared to the people that he had kept a fast In another
 village the next day he declared a fast openly to the people In this
 manner, he lived on for many days deceiving people by sweet words
 Fraudulently did *Suvega* practise penance and having died he became 10
 an elephant in the forest Whoever observes religion with hypocrisy
 controlling his body after the manner of a crane he the hoarse yelling
 vagabond, foolish minded obtains the greatest miseries

11 Then *Amṭavega* who had become an immortal, dwelling in
 heaven thought in his mind Where could my younger brother be born ?
 Then by clairvoyance it became known to him Out of kindness for him
 he started swiftly and in a moment came to the forest in which the elephant
 dwelt Assuming the garb of an ascetic he approached the elephant and 5
 in very sweet words he spoke to the elephant Oh listen *Suvega*, you have
 had troubles of many kinds You practised penance with hypocrisy which
 has false belief for its root By that powerful sin you have become an
 elephant Hearing those words of his, the elephant came to the feet of the
 sage, recollecting his previous life turning his eyes up to his head, rolling 10

with distiees and trumpeting loudly The god then knew the heart of the elephant and spoke soft words Do not abandon the gem of Right Faith by means of which you would obtain pure knowledge

12 Then were given to him the *A unciatas* and the *Gu unciatas* as well as the *Sikshā unciatas* that give happiness to people the highly meritorious abstention from taking food in the night and the avoidance of the five *Udumbaras* for all time The fruit of worship was also preached to the excellent elephant which was trembling on account of the dangers experienced in past lives Then he was informed about the beautiful image which they had long ago placed in the anthill Whatever was preached by the excellent *Sura* all that was accepted by the good elephant Having so preached the *Sura* went home and the elephant is living here in the forest On another day having taken water and lotuses as it returned to the anthill it did not see there the passionless *Jina* Having dropped the water and the lotuses the good elephant betook himself to the Right Faith with determination, and with complete renunciation having concentrated himself upon Lord *Jina* with pure thoughts that *Ahecara* the elephant became a *Sura* in the third heaven

13 Oh king whatever you inquired of me I have told it all to you You have done well after the wish of my heart that you renewed the cave oh lord of men ! So now you do this, make another cave above this cave Having said so carefully to the king the good *Sura* sportively went home Above the cave was built by *Karakaṇḍa* another cave an excellent abode for *Jinavara* Above it again he caused to be built a small cave exceedingly beautiful and removing lust How beautiful the three caves looked ? They matched the mansions of the lord of *Suras* The king having made those *Jina* temples and having himself worshipped the beautiful ones being exceedingly delighted at heart, went to his camp As king *Karakaṇḍa* the destroyer of his enemies stood in his camp there came an elephant with strong and stout trunk and profusely rutting, in order to drink water in that lake

14 As it stood on the bank of the lake the smell of the army reached it Raising up its trunk and shaking its head the elephant, turning round its face, saw the army Seeing it the the great elephant became hostile

and ran up greedy of the smell of ichor taking its trunk in its mouth
trumpetting and crushing the earth by the weight of its steps Seeing 5
it so determined the people made up their mind to capture it They got
up and instantly fell upon the elephant But they all fled away for fear of
the strokes of the elephant Then the king ran sword in hand and
the fighting elephant was checked As he was going to strike it with
his arms, the elephant became invisible When the elephant disappeared 10
he became startled in his eyes for a moment The elephant disappeared
under his very eyes The king stood astonished in his mind

15 When the king returned to his camp he did not find
Madanavah He looked into the four directions absent minded and
pitifully wandered about the land Then the king became apprehensive
with his pride gone Where has my wife gone gracious in all her limbs ?
How could *Madanavah* who was the delight of my heart become so per 5
verse now ? Then good servants were sent out by the king ' Look for
your mistress in the directions Having looked in the directions they came
back crying, with their hands stretched upwards Then the king seeing
them crying instantly shed tears from his eyes Oh virtuous lady !
speak to me about the tie of love pleasing to the ear (or, according to 10
the alternative reading oh tree ! you are the friend of birds, tell me about
the beautiful lady, the object of my love) Oh innocent lady by whom
have you been taken away ? Are you hiding yourself somewhere ? Oh
elephant, were you the messenger of Death ? Why did you become angrily
perverse to me ? Then a certain *Vidyadhara* who had crossed the ocean 15
of learning and was fair looking bearing in his heart old attachment,
presented himself before him

16 The good *Khecara* called out Oh king ! why are you weep
ing bitterly ? (Why do you cause your body to decay for the sake of a
woman ? (Woman is the house of a volume of woes to people Woman
brings about residence in hell, why should one live with a woman ? She
causes fever in a throbbing mind, who would follow her the cause of misery ? 5
The creeper of worldly existence grows by her company, a woman brings
troubles to the person of man Powerful persons are rendered powerless
by her, wretched are they who serve a woman ') Hearing such words and
heaving a sigh, he looked about, uttering ' *Madanavah* ' Then he saw

the *Khecara* and became downcast through shame in a moment He was 10
addressed over and over again by the *Khecara* " Why are you here
bereft of your attendants ? With tender expressions was the king who
was distracted in mind consoled

17 Hearing that speech the heroic *Karakanda* courageous in
battle became comforted in mind He asked the *Khecara* Where did
you acquire such charming sweet speech inspiring religion ? Did you serve
some great sage free from all faults who had left joy and sorrow far behind ?
My eyes have become attached to your sight, seeing you, they do not go 5
elsewhere Are you some relative of mine of another birth delightful
like the moon in the sky of family ? I ask you hesitatingly, are you some
god ? Tell me definitely ? Hearing those words the courageous and
deeply wise *Khecara* said to the king Formerly being born in the species
of a dove I became an object of amusement to your eyes Once as I stood in 10
the cage dallying with my mate a serpent hissing sharply advanced
towards me

18 Seeing me it caught hold of my leg Then you gentle by
nature, ran up in order to save me kindly from the serpent I was delivered
by you from it From its terror I became senseless, you kindly gave me the
Navakāra As a result of that I was born a son to a *Vidyadhara* an
abode of multitudinous virtues Seeing you fighting against the elephant 5
at great risk I recognised you Bearing (in mind) your great obligation
as I was playing with *Vidyadhara* princes I came here hastily thinking
that I shall certainly be of some help to you That serpent on account of
the *Navakāra* given by a sage had soon become a *Khecara* On that
occasion, that *Khecara* feeling humiliated carried away your beautiful 10
wife *Madanavali* of large breasts under the disguise of an elephant

19 Seeing you weeping, with your face turned up beating the
chest with the hand and crying Oh darling oh darling I have come
here Do not weep, abandon the grief of your mind When you will
return having defeated the great and the mighty and having conquered
the earth then this *Khecara* realising that you were illustrious in virtues, 5
would bow to you as his master and you will then regain your wife whose
face is like the full moon " Listening to his sweet speech, *Karakanda*

of long arms said in return Oh graceful and virtuous *Khecara* can women that have been abducted ever return ? Then the *Khecara* said in sweet tones 'What of the rest I tell you how the beloved of *Naravahanadatta*, 10
pure and endowed with golden and imperishable excellences was soon reunited to him accompanied by numerous *Vidyās*

Here ends in the life of the great king *Karakanda* composed by Sage *Kanakamara* which is an ornament to the ears of the holy and which presents the richness of the fruit of the desire giving tree of the five auspicious rites the fifth chapter called listening about *Nila* and *Mahamla*

SECTION V

CHAPTER VI

1 Being asked by *Karakanda*, he narrated the story of *Naravahanadatta* ' You listen with one mind to what gave delight even to the assembly of the excellent *Suras* Here in *Bharata* in the country of the *Vatsas* there is the praiseworthy town of *Kausambi* There was the king *Vatsarāja* who day after day had a pure attachment for religion 5
His wife was *Suvvā* who remembered the feet of the excellent *Jina* in her heart He got a son *Naravāhana* great in excellent virtues and pre eminent in fame He was the residence of all arts, and possessed a great splendour By his beauty he ridiculed Cupid Seeing him intelligent, his father, the king soon coronated him and himself taking to ascetic life, 10
spread his fame in the three worlds Having performed hard austerities which banished Cupid, he reached the portals of the damsel Salvation Feeling depressed by the bereavement of his father, *Naravahanadatta* would not feel amused any where Having his lotus face wet with the water of tears he wandered about distressed with his face turned up 15

2 The unbounded fortune of royalty bestowed upon *Naravāhanadatta* gave him no pleasure Bearing in his heart the grief of his father the handsome one did not like any bodily enjoyments Being struck with sorrow for his father in mind the king, one day casually came to the *Kalnjara* mountain pleasant to the hearts of *Suras Khecaras* and 5 good men Agreeable to the eyes of *Vidyādhars* and *Kinnaras* he entered a pleasant flower garden There he saw a great ascetic who created love for piety in the minds of people inspired mutual confidence in born enemies attracted even the minds of persons holding false beliefs, meditated upon the words of the supreme self and had banished far away 10 all defilement and anger He instantly set his mind upon the lotus feet of the sage and then adored with great devotion the teacher who had made all people bow to his feet.

3 " Oh foremost of the excellent sages who has caused the lords of serpents gods and men to fall at his feet, have compassion on me and tell me the pure essence of religion by which I might cross over the cycle of existence ' Then the worshipful one who was free from attachment and had firmly set his affection on the way to salvation said " What is the 5 good of talking much ? Bear in your heart the excellent *Jina* Have always a charitable disposition oh king and make your mind absolutely pure Having the five small vows on the top of his head, and bearing the heavenly *Sikshā vartas* and *Guna vartas* whoever gives the fourfold alms namely medicine, food, safety and knowledge, obtains oh king ample 10 fortune abounding in all the fruits after the wish of his heart Whoever, oh king avoids eating by night and takes food observing silence, lives sportively in the heavenly mansions waited upon by hosts of nymphs

4 Laughing, by your comeliness at the lords of men and gods you should not feel sorrowful in your mind oh king By sorrow a great *karma* is contracted and one does not obtain human birth By enmity come a heart attracting affectionate wife dear to the eyes pleasant children and dear brothers All these come by one's enmical desires Not being 5 able to trouble in one birth they entertain a desire with a feeling of humiliation, " May I be born in the next birth so that I might cause pain to him " Listen, oh king with steady mind the story that was of old-revealed by numerous sages There is the famous and

delightful to the eyes city of *Mathurā* where there are mansions decorated 10
with pictures executed in precious stones. There were two Brāhmaṇa
brothers like elephants named *Mādhava* and *Madhusūdana*. They bore
great enmity in their minds and would not tolerate the manifold virtues
of each other. As days passed by the riches of *Mādhava* soon turned their
face away from him. He could not even secure clothes for his wife and 15
all his strength and power had also melted away.

5 One day his wife in her misery thought out some thing (and
said) 'Oh my dearest listen to my words. Let us instantly go to *Madhusūdana*.
He will certainly provide food for us both hungry and poverty stricken
as we are. Hearing her words *Mādhava* made a reply in faltering tones
Setting aside the grandeur of self respect how shall I enter the house 5
of another who is so disagreeable to me? Better to eat morsels of poison
and die than to be a servant in the house of a wicked person. Then
Mādhava was again addressed by his wife. What is the good of this
voluminous grandeur of self respect? Hearing her words *Mādhava*
went to the house of the good *Madhusūdana*. Seeing *Madhava* come to 10
his house with his wife, misery stricken and distressed in mind
Madhusūdana, with folded hands and one mind, stood before him.

6 Modestly bending his head *Madhusūdana* spoke to them " Oh
my parents! what anxiety have you? I eat the food given by you. How
is not a gentleman kind and very honourable, adorable in this world?
But they bearing jealousy in their heart could not put up with his fortune.
One day *Mādhava* out of wrath made a sudden exit for *Prayāga*. There 5
he saw an emaciated ascetic and stood at his feet for a moment. With his
permission, *Mādhava* cruel at heart took to austerities. He wasted his body
by abstinence and soon died with the desire. I should be born a dear
son to *Madhusūdana* the Brāhmaṇa of the town of Mathura, and having
given him much pleasure I should afterwards die 10

7 That *Mādhava* was in course of time, born in the beautiful
house of *Madhusūdana*. Favourite of all people and repository of all arts
he, while yet young, became pre eminent amongst the people. Then one
day, the young son of the Brāhmaṇa was suddenly carried away by the
messengers of Death. *Madhusūdana*, following the body of his son fell 5
on the earth beating his head. He would not leave his neck but

would go to death He would not stop even for a moment in his lamentations He would not be consoled by any consolations' poor soul he had so set his feelings upon his son The Brahmana out of sorrow for his son went to *Prayāga* for dying with his mind set on him When about to die being scorched by the flames of grief he was held back by a certain *Khecara* The latter gave him an account of *Mādhava* who had died by entertaining a desire as a reward for his austerities He was born your dear son in the town of *Mathura* oh *Madhusūdana* 10

8 Hearing the words of the *Vidyādhara* he returned home abandoning sorrow By sorrow have been bothered lords of men and gods Therefore do not give place to sorrow oh king Then getting an opportunity a *Khecara* who was there inquired of the king Oh lord of men of super-human personality ! how have the vast dominions been acquired by you ? Then the king told the *Khecara* whose head was adorned with a diadem of gems and jewels In youth I was strong-bodied What proud woman would not have love for me ? Enemies trembled at my name and resorted to jungles being terror-struck in mind As I lived with my people my wife was carried away by a *Khecara* In her separation, I felt despondent and distressed and could not be amused in any way (I thought) shall I leave the country, or going some where shall I die ? 5 10

9 Thus brooding in all sorts I left my home and came to the bank of the Ganges liked by hosts of *Suras* Near *Parthan* I saw the excellent *Jma*, the abode of happiness and destroyer of sorrow Having bowed to the *Jma* I rested there where the shaft of the flower-weaponed would not enter As I closed my eyes with heaviness of sleep, I heard a sound Why do you sleep, oh prince with indifferent mind ? You are soon to meet your wife Then love flashed forth on my face and I went out of the *Jma* temple I looked in the four directions for the love of my heart but the beautiful one could not be seen As I went out of the garden, I saw a certain beautiful woman with her lotus-face resting on her lovely hand and scratching the ground with her finger With tender expressions I inquired of her all about it 5 10

10 " Why are you in this forest oh beautiful lady ? What are you thinking about in your mind with steadfast eyes ? ' Oh *Khagendra* the

hot sun for the lotus of knowledge she then revealed to me (as follows)
 " In the southern part of the *Vidyādhara* mountain there is a town
Jayanti at the top of the *Sindhru* There lives *Dhumaketu* the supreme 5
 lord of the *Vidyas* He has in his home *Sunandā* for his wife Of the
 two who love each other I was born a daughter One day I came down
 here for sport in company of my friends I played with my beautiful
 companions who indulged in all sorts of games After the play as we stood
 at ease, there arrived the *Khecara Madanāmora* Seeing him I was shaken 10
 like a plantain tree struck by the wind My companion knowing my
 heart, approached the friend of the youth

11 He was asked by the highly virtuous *Nirmalamati* ' Tell me
 who he is ' He said Here in the beautiful *Vijayārdha* in the pleasant
Utpala kṛdī lives the *Khecara Padma deva* He is his son *Madanavega*
 In the Northern *Vijayārdha* lives *Pavana vega* the house of all virtues
 and son of *Manovega* He was going there out of affection for him when 5
 he has been seen by you Then inquiring about my high family
 and taking away my loving heart, both the *Khecaras*, having told her
 so went away But *Madanāmara* came back again Through shyness,
 I found no words in my mouth I felt abashed even to talk to him Then
 instantly my companion said to him " Oh handsome one live with your 10
 beloved Then taking the beautiful pearl-garland off his neck with his
 own hand, as he put it on my neck, a companion came to call me

12 Then I was taken home by *Ketumati* Distracted in mind I
 remained sorrowfully at home When once more I came back by the same
 way, I did not see *Madanāmara* His (pang of) separation was narrated
 to me by a *Vidyādhari* the dispeller of woes ' Talking over and over
 again incoherent words, wandering distressed with his face turned up, 5
 afflicted with the fire of separation and remembering you he soon clung
 himself to an ascetic-girl Instantly feeling disconcerted she turned
Madanāmara into a parrot Her companion, being stirred by piety and
 feeling compassionate, told her ' Be pleased oh goddess ! Do it so that he
 may sport with his wife ' Then the highly virtuous lady said " On the 10
 day on which *Naravāhanadatta* marries the beautiful and renowned
 person named *Rat-vibhrama*,

13 on that day oh friend, he would become a tender bodied, handsome man again Oh handsome one this is what she told me Knowing this I took my residence in the forest Hearing this, as I stood there *Lilāvati* arrived there She held in her hand a portrait which infatuated the minds of on lookers I readily inquired of her For what purpose have you come here ? Then she told me Listen, oh great hero dear to all people good looking and firm like *Meru* On the southern side of *Sindhu* in *Vijayāndha* where blows the wind excellently fragrant on account of the *Suras* and the *Khecaras* there is the town of *Kanakapura* a mine of jewels and delightful to the eyes There rules king *Hamsaratha* 5
served by hosts of *Vidyādhara*s He is accompanied by *Vimoladevi* as a charming swan is by a female swan 10

14 (He has brought, by abduction, some woman who has no liking for him She lives in his palace observing religion a basket of love and delightful to the eyes She would not talk to any body With concentrated mind she drew the picture of her husband) While she was feeling happy in her mind looking at it, the good *Khecari* *Vegavati* arrived there, *Madana-mangusā* was questioned by her Who has been drawn by you in this picture ? Tell me oh mother ! Is he a *Khecara* a *Kinnara* a god or a man, or is he Cupid with his shaft fixed to the bowstring ? To *Vegavati* she told the truth He is *Naravāhana* my beloved husband When she looked at it taking the portrait she fell to the ground shaking her body 5
Knowing her to be *Vegavati*, *Kanakavati* cracked a joke with her 10
She did not use to like any suitor but has now fallen to the earth at the mere sight of a figure

15 Then *Kanakavati* took the portrait in her lap in order to see the praiseworthy picture As she thought about it in her mind, she also, in a moment, fell upon the ground Some how, with difficulty she came to her senses and the shapely armed one was asked by her friends " Why did you go into a swoon, oh friend ? Tell us the pangs of your heart She said Oh sister, here is this picture on the board It has baffled my mind Is he a god or is he Cupid oh mother ? Just think of his name ? " By the two distracted in their minds in his separation, I have been sent What a wandering sage had once declared they considered in their minds " Whoever lucky one would marry 10

Ratvibhrama would become our husband ' She was then immediately caused to be painted on a canvas in beautiful colours I have come here taking that portrait When taking that portrait in my hand, I observed the beautiful form my heart was stunned oh *Khecana*, and could not think of any thing

15

16 Then I was taken there in the midst of those friends by the pure minded *Lilāvati* Reaching there I married *Ratvibhrama* with great celebrations as king Along with *Vegavati* I also married *Kancanamati* as also *Lilāvati* Another five hundred (maidens) also I married there where the very Cupid was residing My beautiful wife who had been carried away by that *Khecara* also joined me I subdued hundreds of *Khecaras* and struck terror in the hearts of my enemies The earth, right up to the ocean where in stood thickly populated big villages came under my control Then all the country people were called together oh *Deva* served by men and the coronation was performed This was the account given to the *Khecara* as you asked it all of me People were established with lasting gifts of gold and I worshipped the pair of feet of the *Jina*

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Here ends in the life of the great king *Karalanda*, composed by Sage *Kanahamara* which is an ornament to the ears of the holy and which presents the richness of the fruit of the desire giving tree of the five auspicious rites, the sixth chapter called listening to the story of *Nararahanadatta*

SECTION VI

CHAPTER VII

1 My good friend *Karakanda* I tell you. Make a start immediately A good and auspicious omen (forebodes) that you will obtain the happiness of wife along with many acquisitions Tell me oh courageous *Khecara* warrior, as a result of what omen shall I obtain a wife ? The
Khecara told him See the sage in front of you, the divine eyed one is sure 5
to give you the fruit Tell me who has obtained the fruit of the omen
Then the *Khecara* told him who had obtained the fruit A certain Brahmana, hungry and decaying in body started from his country, leaving his home He saw an ascetic in the forest and great satisfaction entered his mind Holding in mind the auspicious omen, he began to dance, 10
stretching up his arms A certain prince sporting in hunting soon reached there He saw the Brahmana joyfully dancing alone in the forest Oh respectable Brahmana I ask you why are you dancing freely in the forest ? Have you obtained some thing beautiful or have you gone mad, my brother ? 15

2 The Brahmana then told him " Oh simple hearted I am not seized by the wind, my friend. By the passing of one devoid of ornaments and clothes and enjoying the great relish of bliss I have obtained the auspicious omen here where the mighty lion dwells As a result of this I shall gain royal fortune and enjoy the green bowelled earth Then the prince quickly said 5
to the Brahmana Oh master I am your pupil Give to me this omen my respected sir, and take my ornaments and this divine-bodied horse ' Taking the horse along with the ornaments the Brahmana went home giving to him the omen The prince tender-bodied like fresh lotus-fibre, went forth full of joy Then the Jina-tutelary-goddess abandoning the 10
body that she had put on formerly by means of her *Vidyā*, took up another by which the mind of the on lookers may be attracted

3 The fawn-eyed one came before him like the loving wife of
Rāghava 'I am your attendant oh prince being the destroyer of your
 enemies Along with her he went into the thicket inaccessible to men,
Khecaras Kinnaras and *Sunas* There they saw an old well but no terror
 entered their heart In it they saw a serpent fighting with a 5
 frog Seeing them fighting he, with unkind hand counting his body
 as straw instantly cut off a piece of flesh with his sword and threw it
 between them Knowing his courage, both of them came before him
 becoming men One of them was in the form of a cowherd and another a
 boy Adorned by the three persons that prince looked as if some god 10
 had come down from heaven

4 They were seen by some king who honoured them with felicitous
 words Seeing the woman a box of beauty he felt as if a destructive
 pestilence had set into his heart Becoming desirous of that woman he
 thought of murdering him (the prince) The king took the prince for
 hunting There was a dry well in a secluded place Having pushed the 5
 prince down into it, the king came face to face with the woman Being
 bitten by a serpent he died and the prince was then taken out by the frog
 The royal fillet was then tied to the prince and a host of horses was
 presented to him by all He enjoyed the royal fortune sportively He then
 asked that *Oakora*-eyed lady Oh beautiful one ! tell me who you are 10
 Being honoured with overflowing affection, she told him the old story and
 went to her home the very moment

5 Oh handsome one ocean of virtues, you have listened to this
 story of an omen told by me Saying so the *Khecara* went to his own
 home called *Satyalakṣmīpura* Then one day, *Karakanda* ordered a quick
 march King *Karakanda* the foremost amongst men halting on the way
 (or along with the princes) reached the *Simhala* island where young 5
 ruddy geese attracted the mind, where *Sunas Khecaras* and *Kinnaras*
 indulged in sports where women walked with the grace of an elephant and
 rendered ineffective the beauty of *Rati* by their own beauty, and where,
 seeing the luxury of the people the gods lost the memory of the heavenly
 world He encamped outside the city The apprehension of an enemy 10
 arose in that locality Leaving his camp the immeasurable *Karakanda*,
 with his companions, went out for sport There the king saw an extensive

bunyan tree big, full of hundreds of birds like the *Kalp* tree protected by gods and laden with thick leaves Seeing the large and very soft leaves of that Bunyan tree *Karakanda* taking up small balls and shooting them with his bow, pierced all the leaves 15

6 As the Bunyan leaves were pierced with an arrow, the matter was reported by a messenger to the king " Who had been foretold by the excellent wandering sage, that suitor has come, oh king, with a retinue I know not whether he is *Varuna* or the moon a king or the lord of gods. Sporting in the forest in the company of princes he in a moment, pierced all the Bunyan leaves Then the king sent prominent persons who, being elderly, struggled their way to his military camp The *Campā* king was told by them " Oh friend, frank minded, the king is calling you He has his affection fixed on you You come to his house ' Hearing this, king *Karakanda* said " If your king comes before me then I go to your king's palace beautiful being finished with jewels Hearing that they returned home immediately and reported the matter to their king " He would come to your home oh king, if you go forth to receive him Hearing it the king went forth and presented himself before the king of *Campā* 5 10

7 The king saw him of great lustre, as if he was Cupid incarnate With attachment, the ocean of virtues took the king into the town with honour While entering, he was seen by people like god *Vishnu* accompanied by cowherds. Causing affection in the minds of young women, king *Karakanda* reached the palace He was shown to his daughter named *Ratwegā* of tender arms The youth was seen by the maiden as if the flower shaft had entered her heart In her distraction she could not mind any thing, She did not see nor hear any thing She did not fight shy of her father She trembled and her words faltered by the thrill Seeing the flow of perspiration of his daughter the king instantly began the marriage A pandal was erected with arches of pearls, big chowries were made of gold and a very high, beautiful and bright altar executed with jewels, was made 5 10

8 Soon her marriage was performed so that even the *Khecaras* felt enamoured. Big dowries were bestowed on her Elephants with their temples wet with rūt flowing incessantly, multitudes of excellent horses jingling with bells and garlands made of jewels, were given Whatever

else is pleasant to the eyes was given to her by the king calling out her name With all these being pleased in mind he bestowed his daughter upon the son-in law Many jewels were soon given and the princes were dressed by the king The foremost king was then sent off by the lord of men. The king got ready a boat The doomsday of all vicious kings and protector of the earth got into the boat It shone forth shaking with the fluttering banners It sailed in water by the help of the wind Thousands of other smaller boats were filled entirely with crowds of people They moved like the celestial cars on earth fulfilling the desire of moving in water 5 10

9 As the boats sailed in water furnished with decorations and tents the king saw a large fish as if he had come upon the essence of the sea as if *Vishnu* was sporting in that form, as if the sea was seeing the royal fortune In height it was sixty *Yojanas* and in breadth half of this Sixty seven feet long it stood covering the ocean Like the *Mandara* in water, immeasurable it shone forth jumping up and dipping in Moving on slowly (at first) the monster came up running through wrath Seeing it running the kings instantly stopped the boats The kings being terror-stricken, stopped all the boats, as if they were rendered motionless by the the power of an incantation by some wicked deity 5 10

10 Seeing that fish and setting aside his equanimity irresistible and hostile fastening the wrestling tie and drawing out the sword leaving the boat and rushing forth with rage, the king in an instant furiously made a jump and swimming, reached where the monster-bodied fish was Placing himself inside its belly and killing the fish he cut off its protective parts and split its skin Swimming on to clear water the hero became invisible The king was taken away by an irresistible *Khecara* woman Seeing him carried away and having thought about it the good warriors instantly made a jump into the sea feeling distressed. The whole water was ruffled the boats clashed against each other, piteous cries of woe went forth and all people were perturbed with sorrow on account of him 5 10

11 When the lion amongst men, of blooming face fell in water, all people, with pervading sorrow, were very much alarmed The good wife

Ratnavega, resembling a *Nāga* woman, feeling disconsolate, trembled in all her body, was stunned at heart and fell senseless. By the sweet fanning of the chowries and with the help of water the virtuous and charming lady was made to rise up by lovely young women who could tame the 5
mind of sages. She beat her bosom with tender and shapely, lotus like hands and then with anxious eyes and faltering speech said
"Oh hostile fate sullied with sin, what have you done? Why have you snatched away another's husband who had been made by me my own?" 10
Oh adverse ill luck you have been unjust and evil faced. Oh my lord, graceful and happily wise where have you gone? Have pity on me, oh my master the best of the best men. I am falling in the ocean of grief and heading towards doom oh lord save me. I am your wedded wife. Now fallen in misery whom shall I look to? Being bereft of you shall I 15
now live or die? Thus did the virtuous lady, overwhelmed with grief, lament in her heart. I shall now speak only when I meet my husband.

The excellent minister feeling highly grieved but consoling all his people who were heavy at heart, went ashore with all his men there.

12 When the army was encamped there, *Ratnavega* celebrated her vow. Then feeling uneasy, she soon invoked the goddess in soft tones. She drew forth a beautiful circle like guileless faith propounded by *Jinendra*. In the middle of it she installed firmly the divine goddess named 5
Padmāvati. The goddess residing in the eastern quarter came as she was invoked. The goddess was made of red sandal wood besmeared with camphor, sandal and saffron, worshipped with fruits, flowers and eatables and honoured with a fast on the first day. The incantation with the seed, which she obtained by teaching, was muttered along with an offering of fresh saffron and flowers. Drawing with red materials, wearing red garments she, having concentrated 10
herself with devotion thought of the goddess with a firm mind.

13 When thought of with worship and honour, the goddess *Padmāvati* came up with slow, graceful and tender limbs and putting on an indescribable, unprecedented look, being endowed with a richness of beauty, red in person and pure at heart, bearing in her four hands the meritorious book along with the gourd and the signet ring along with the 5
lotus fibre. Her cheeks were shining with the earrings and she wore

anklets, bells and a girdle She held over her head the fivefold hood of a serpent and looked joyful and pure exercising a mysterious influence ' Placing her lotus-like feet on the ground, speaking something in charming speech, shedding lustre in all directions and wearing on her bosom a pearl necklace, the virtuous goddess stood in front of Ratavega in an instant saying ' I grant you a boon. Ask for what may be in your heart, oh lady of slender belly ' For your sake I have descended upon the earth 10

14 When she saw the lotus-face of the goddess, *Ratavega* began to shed tears " Oh worshipful goddess, all the dirt of my sins has vanished at your sight Whoever spontaneously belauds you, does not experience a succession of woes Whoever thinks of your face day after day, him you serve as a boat, oh goddess ' Have mercy upon me helpless Save me from falling in the ocean of calamity I do not ask for anything, oh goddess ' I only implore you for one boon If you really confer a boon on me, oh goddess, reply to one question of mine My husband has gone into the ocean, is he alive or is he dead ? ' Then the goddess of the gods says " Your husband who fell from the boat, occupied the very moment, the heart of *Kanakaprabhā* the daughter of a *Vidyādhara* 10

15 Under the influence of infatuation, he was instantly taken to *Talakadvipa* by that *Kanakaprabhā* She showed him to her father See, father, I have obtained this divine-eyed one in the sea He has been ordained to be my lord by the sages, even as *Lakshmi* obtained god *Viṣṇu* " Knowing her love the *Vidyādhara* married her with festivities Then one day, *Karakanda* killed, in a moment, an enemy of his father-in-law A gentle man who eats the food of another does a good turn to him What wonder is here indeed ? ' Whoever killed the enemy of *Kanaka prabhā* shall become our master, what else ' Thinking so, his service was immediately accepted by the *Vidyādhara*s with a show of respect Loyally folding their pair of hands and bending the head they followed him carefully No *Vidyādhara* was there who did not hold his service 10

16 Your husband has performed great feats Who can describe them, oh sister ? He married *Anangalekhā* the very streak of the bowman Cupid Then he married sportively *Chandralekhā* the veritable sister of Cupid, of divine body He also married *Kusumāvahā* of agreeable

conduct and mind as well as *Ratnāvalī* resplendent like gold He married 5
yet other seven hundred maidens, I tell you the truth So banishing
sorrow, you observe piety You would be united to *Karakanda* with the
fraud vanished Very quickly taking ample wealth constantly make holy
gifts ' Hearing this *Ratnavega* said Does one who has gone into the ocean
return ? The worshipful one makes a reply to her " Why do you enter- 10
tain a doubt in what I say You cherish day after day, the excellent
Jina endowed with the immortal lustre of gold

Here ends, in the life of the great king *Karakanda*, composed by Sage *Kanakamara* which is an
ornament to the ears of the holy and which presents the richness of the fruit of the
desire giving tree of the five auspicious rites, the seventh chapter describing
the acquisition of the hand of a *Vidyadhari* by *Karakanda*

SECTION VII

CHAPTER VIII

1 *Ratnavegā* says " Oh goddess, listen ! I have taken to heart your
pleasant words. Be pleased to tell me whether any man having gone (in
to the sea) has ever returned ' Hearing thus the worshipful one tells her
whose mind was not steeped in sin " Listen, oh beautiful lady, innocent-
-minded and highly devoted to the feet of lord *Jina* Out of regard I tell \ 5
you some thing- the story of king *Ardamana* There is a country by
name *Avanti* as if a portion of heaven has broken and fallen down There
is a city, pleasant to the eyes, by name *Ujjaini* which wards off the rays
of the sun There was the famous king *Ardamana* of great might and
abode of virtues His wife was *Vimalā* delightful to the eyes virtuous and 10
free from evil deeds His minister was *Varadatta* who had created
attachment in people and was liked by the king That minister had a

beautiful mare which went for grazing out side the town Seeing her hot-blooded a horse mated her on the mountain

2 She returned to the town and was marked by the minister as endowed with all good signs and pregnant He protected her kept her in his mansion and fed her on only eatables On a pleasant and sweet day, a beautiful colt swift like the wind was born to her Sky coloured, tall curved-faced, slender in the middle and broad in chest with long sneeze and terrific neighing, fit for the harness copper like in palate fickle in eyes and having soft hair in ears it grew up in a few days It appealed very much to the mind of the minister It could not be matched by the heat of the sun or the wind As it lived kept in an earthly house a free parrot was watching it As long as the young one of the mountain horse mightly victorious, remained in the womb, a certain *Kheca*, assuming the form of a parrot, watched it day after day 5 10

3 The *Kheca* become a parrot and established itself on the mountain peak With hundreds of pleasures as the wanderer of the sky affectionately attached to its mate, as it lived happily and enjoyed pleasures for long a good looking cowherd virtuous, well behaved, sportive like an infatuated elephant and having stout and long arms came into the forest and sat there busy in amusement He was seen by the parrot with its eyes possessing good qualities, and was wilfully addressed in soft words moving the heart, " You take me oh cowherd, and carry me instantly to the town and going to the king give me to him for five hundred gold ' 5 10

4 Hearing that speech and thinking over it the wise one with the parrot which was humble submissive and respectable in mind, came quickly to the town Throwing his sight in a moment he saw there a prosperous merchant caught by a brothel keeper who was telling him in sweet words, " You are a prince, do not become ignorant Your eldest son, in dream, has slept with my daughter as she slept at home, at ease, unattached and in peaceful harmony Give wealth to her setting aside your pride " The great noise of this spread through the market No man was able to extricate the merchant as he stood being caught 5

5 Then the good and courageous parrot spoke affectionately
 " Oh merchant tell it to me so that I might avoid the quarrel.* Then the
 merchant told him the cause of the quarrel. Hearing that the parrot who
 had reached the ocean of knowledge said to the merchant " Give wealth to
 my well dressed sister Hearing the divine words his mind was struck 5
 with leniency Having brought wealth as he began to give it all to the
 bawd, he was told by the parrot well versed in the ways of policy " Bring
 also a mirror oh merchant, I would give some unique wealth That also
 was brought by him Instantly the parrot threw the reflection (of the
 wealth) in the mirror (and said) Take that wealth oh sister ! Her 10
 depth of mind was known to him and she was similar to the self willed
 one* Then the bawd said " Oh mischievous, crooked parrot, can a
 reflection be caught ? Hearing this a reply was given to her † Can one
 get ornaments in dream oh fickle one ?

6 When the bawd was defeated by the parrot, the merchant justly
 said to the parrot Count this wealth of gold and taking it do what you
 like Hearing this, the parrot spoke so that the merchant was astonished
 in mind ' What shall I do with gold ? I attract the minds of good people '
 Hearing that purity of feelings of the parrot, he made the large gift to 5
 the cowherd The cowherd was then told by the parrot ' Take me to the
 royal gate " In a moment he who was the home of rich wisdom was
 brought to the royal gate The gatekeeper was addressed by the parrot
 Friend whose mind is broadened by a good pearl garland†, report me soon
 to your king, oh honest one ! I shall see his face delightful to the eyes and 10
 resembling the full moon

7 The gatekeeper told the king thus ' Oh lord of lords, a parrot
 is waiting outside Hearing that the king caused it to be brought in
 and with lotus like face accosted it Then the parrot, lifting up its leg,
 greeted the king with a blessing Oh king with arms long like the trunk
 of an elephant, live long as long as the heavenly river flows Pleased 5
 in mind the king asked of the parrot Who are you and why have you
 come ? Tell me truly The sky-wandering animal replied fabricating a

* This line is more significant in the sense that the *Kadavaka* is composed in *Samanka* metre.

† The line suggests that the metre of the *Kadavaka* is *Maṭṭakadama*.

false account The parrot said ' Oh king there were five huddled parrots in a silk cotton tree As I lived there they were told by me " Let us cut quickly this creeper It was then eagerly bitten by them In the mean while a multitude of *Bhallas* with eyes red like *Gunya* and dark in colour arrived there Mounting upon the tree they soon entrapped in a net the nests of the parrots Then we all parrots were caught I then thought of some plan in my mind 10

8 Then all the parrots were told by me " Remain for a moment feigning to be dead Having mounted (the tree), a *Bhalla* saw them all and threw them down thinking them to be life less Then they flew away in all the ten directions I turned my way to a hermitage I learnt all the sciences and enjoyed life on the peak of the mountain There I saw the horse of the mountain mating with the mare in heat A very beautiful colt has been born of them Its feet would not touch the earth surface I knew it, being a *Vidyādhara* and have told it to you being over-powered by affection It is now grazing in the house of the minister " 5
Hearing this the king immediately went there Reaching the house of the minister, the king said to him " I have no purpose for gems and jewels, my desires will be satisfied by your house 10

9 Bearing sorrow at heart the minister gave it to him Taking the horse, he went to his palace and put the saddle on the beautiful one The king mounted it along with the parrot The long armed one took it on a round The parrot warned " Oh lord, do not give any stroke, it will lose its temper ' Unnoticed by the parrot the king gave a whip stroke out of curiosity Instantly, the horse flew through the sky and went far beyond the sea 5
The king, feeling fatigued, asked the parrot " Where can clean water be obtained, friend ? Then the parrot, going into the sky, carefully looked for water Returning, the parrot told him ' Come quick to the sea ' Going there, he saw a hundred maidens sporting in the sea, By 10
the words of the parrot the king worshipped the god of that place

10 After finishing their bath and worship of the gods, the party of maidens returned home) At that time the parrot took the king after them Reaching the *Chohāra* island and coming to the house of the maidens, bringing about the union of the hearts, the parrot said at that moment " Oh king, you marry instantly this *Ratnalekhā* of golden and 5

divine body It has long been foretold by divine sages that she would be married by a person like you Hearing that the king told her of lotus like large eyes Oh beautiful maid do you grasp the words that the parrot is saying ? Hearing that the maid said her words faltering on account of love I have accepted your service in my mind How can the words of the parrot go false oh lord of men ?

10

predance

11 Hearing those pleasing words the king married her immediately In love they enjoyed a thousand pleasures Then, one day, the wife said showing excessive love Oh lord of men I would see your home Hearing her pleasant words, the king prepared a boat He filled it with attractive gems and decorated it with beautiful flags Mounted on it with the parrot the horse and his wife the lord of men shone forth like the god of gods That boat was drifted on by the wind to another island in the sea When it touched a deserted island on another day the king felt anxious in his mind He then spoke to the parrot ' How is the night to be passed here oh friend ? Hearing that the parrot replied ' Oh king do not sleep very forgetfully

5

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12 The horse the woman the parrot and the king all the four, with firm mind established four watches During the watch of the king the boat along with the horse was quickly carried away by thieves At sunrise when the king sees he does not find the boat and the horse Then the king reported the fact to the parrot I know not which way the boat has gone Bearing sorrow in mind, the parrot then told the king immediately ' Cut logs of wood and tie them up soon so that you might easily cross the sea Making that, the innocent king mounted upon it along with his wife and accompanied by the parrot The ties of it were broken by the waves and the king wandered from land to land Then the parrot flew to a banyan tree, the king was carried by the waves to *Kokana* while his beautiful wife by dictates of fate was carried to the town of *Khambhāyacca*

5

10

13 There she was seen by a clever bawd *Lambaghālabā* She took *Ratnalakṣā* home and the tender one removed her watery smell. Then the innocent one was told by *Lambaghālabā* " Harlots do not become perfect without ornaments Hearing that, the beautiful one said " Who

ever would win me here in gambling oh mother, shall sleep with me 5
 This she said Then men were defeated by the woman in gambling
 Taking then wealth she gave it to the bawd and then put curds and boiled
 rice in the courtyard The flock of parrots residing in the banyan tree of the
 sea pecked at it and returned Then that parrot inquired of them ' Where
 had you gone whence you have returned with food oh friends ? " To him 10
 the parrots told everything They were then again asked by him Take
 me to that place where boiled rice has been offered by the young woman
 Then he was immediately taken by them to the house of the harlot where
 he was seen by her

14 The parrot as it pecked shed profuse tears seeing its young
 mistress She, knowing it to be the old parrot called it to her pronoun-
 cing its name " Oh parrot, my brother come here Where is your master
 living ? I know not, mistress where the king has gone Disappoint- 5
 ment grew in her mind She was dissuaded by the parrot ' Oh mistress
 purity of heart is destroyed in those who give way to sorrow My mind
 says, oh fawn eyed lady the master shall meet us having acquired pros-
 perity Listening to the affectionate words of the parrot, she felt consoled
 with pure feelings Her fame advanced like the sea Young men were
 ' wrapped in good pearl garlands * Some body told *Arundamana* " In the town 10
 of *Khambhāyacca* no man can play the game of dice, none can defeat the
 girl there '

15 Listening to that with concentrated mind, the king imme-
 diately went to *Khambhāyacca* Reaching there he quickly went to the
 gambling house attracting the mind of all the gamblers Sitting in their
 midst he shone as if bearing the beauty of the full moon With honour 5
 he won seven hundred gold from the kings Giving wealth to jesters and
 loafers, he went to the house of the harlots greedy of richness He sent a
 challenge to her whose fame in gambling had gone wide He then himself
 went there at night where the young woman was sitting with the parrot
 He told her " Let us play the game of dice which is a harbinger of love, oh
 beautiful one ! " By the king she was defeated and she became perplexed 10
 Then knowing him to be her husband she embraced him limb to limb

* This line is more significant in suggesting that the Kadavaka is composed in *Marutrahadama* metre

16 As the king lived there with her a *Tukka* came with horses. The king looked amongst them and made bargain with the *Tukka*. The king called out by name and the horse looked at him turning its face. Whatever little price was settled he gave the gold and bought it. Of the woman the parrot, the king and the horse the miserables the union took 5 place. Enjoying pleasures they lived there and then all the three (four ?) went to their own country. I have told you friend how that king fallen into the sea came back home. As he great in multitudinous virtues came back even so your husband oh innocent one, shall be united to you. Having told all this to her the worshipful goddess matchlessly tender in 10 all her body, went immediately to her home and having her face like the moon, joined the gods.

17 Then *Ratavegā*, depressed at heart with face tender like lotus, followed instantly all that the goddess had recommended. Taking ample wealth she with body excellent like the fresh lotus fibre instantly divided it all amongst the poor and gave good food to the hunger stricken. As she lived there with devotion meditating in mind upon the feet of Lord 5 *Jina* bending with the weight of the observance of *Ratnāvali* fast bearing the pearl garland in the form of the *Mul tāvali* fast shining with the flowers of the *Kusumāñjali* observing the powerful *Palyopama* fast going by the *Shastras* in the form of the fast of the four scriptures and steadying her mind upon the ritual of the *Vasuhāra*, one day *Kanakaprabhā* brought 10 *Kanakanda* there. *Ratavega* saw her husband her tears grew through joy and the slender bodied one flashed forth like lightning as if a cloud laden with water (had been seen) by the female peacock.

18 *Ratavegā* then accorded all great honour to *Kanakaprabhā*. Satisfaction grew amongst all the attendants and amongst the feudatories and ministers who were astonished in their mind. Having lived there for some days with joy king *Karakanda* started off. Touring upon the land he came to the *Dravida* country bearing hostility. There somebody 5 reported in an instant to the *Coda*, the *Cera* and the *Pandya* kings ' An enemy has come upon you oh lord. Let it be so arranged that he may go away from a distance ' Hearing that they met in half a moment and going to *Karakanda* fought with him. Elephants fell upon elephants, chariots upon chariots, horses upon horses and men upon men. Red with 10

age they engaged in a fierce combat Banner posts, umbrellas and heads fell down Entrails shook men stumbled and great warriors greedy of fame, met They put up such a great fight that even the gods in heaven were terrified Karakanda caught them on the battlefield and rubbed their crests with his feet But seeing *Jina* images on their crowns, Karakanda felt very remorseful 15

19 ' Alas alas ' what have I a fool done ? I struck even a *Jina* image with my foot As a result of this sin I know not in what evil form of life I shall have to live Disturbed at heart with eyes closed he released the *Coda* kings That I vanquished you in battle that I rubbed your crests with feet, forgive it all my friends ! Reoccupy your hereditary kingdoms Hearing that, they made a reply " Our sons will serve you Saying so to the *Campā* king they instantly made their residence in the forest Counting their bodies as straw the tender limbed, having performed penances attained the highest heaven Karakanda marched out thence towards the city of *Iera* He reached that region of the forest where the beautiful lady *Madanāvali* was abducted 10

20 As he lived there honourably the *Khecara* restored Madanāvali to him The *Vidyādhara* then quickly narrated feelingly the events of past life ' I was a serpent in my previous birth Wandering about I crept into your house Then I saw in the cage the pigeon accompanied by its mate I caught it by the leg struggling You then arrived there casually walking It was released by you instantly and was kindly given the *Navakāra* It became a *Khecara* as a result of it I glided away from there escaping you One day I was crushed under the hoof of a horse A sage recited the sacred formula in my ear As a result of that I became a *Khecara* I saw you having come here On account of the old quarrel I took away your wife I have told you this secret of mine I am now fully your servant He then bowed to his feet with bent head, ' Whatever crime I have committed, oh lord ! forgive it, I shall not leave your service Having honoured the *Khecara* with a gift, the king went to *Campā* conquering the earth He lived there, ruling the kingdom for many days in the golden divine palace 15

Here ends, in the life of the great king *Karakanda* composed by Sage *Karakamara* which is an ornament to the ears of the holy and which presents the richness of the fruit of the desire giving tree of the five auspicious rites, the eighth chapter describing the conquest of the earth by *Karakanda* and his entry into *Campāmer*

SECTION VIII

CHAPTER IX

1 As the king of *Campā* surrounded by wise people lived there in happy enjoyment, the keeper of the garden came into the council hall where the king was sitting. He was asked by king *Karalanda* Tell me for what purpose you have come. He said oh lord of men whom people meditate upon and remember in their mind at whose sight a lion resorts to peace and would not pounce upon the frontal globes of the elephant, at whose sight those that bear mutual enmity assume tenderness in their mind at whose sight some take *Anuvratas* and do not devote their mind to any body leaving the *Jina* by some have been taken in their mind the *Guna* *vratas* and by others the *Silshā vratas*, who appears to be the abode of righteousness and home of restraint as if he were the excellent *Jina* in the guise of an ascetic, such a good sage endowed with knowledge and fame by the name of *Silagupta* has arrived in the garden. Hearing these words *Karakanda* got up from the throne the very moment and advanced seven steps, folding his hands and recollecting in mind the feet of the excellent sage

2 Then the drum of joy was immediately ordered to be beaten by the king who was pleased. Hearing its sound the faithful persons who were enjoying happiness met together in half a moment. Some proud tender bodied woman started with her affection fixed upon the lotus feet of the sage. Some one walked forth producing a jingling sound by her anklets as if she was singing the virtues of the sage. Some one did not care for her husband going (by her side) but thought in her heart of the sight of the sage. Some one, filling a plate with rice and frank-incense walked with great haste carrying her child. Some one walked along giving out profuse scent as if a *Vidyādhari* was shining forth on the surface of the earth. A certain lady with face like the full moon, walked along bearing lotuses in her hand. Being delighted to hear the sound of the drum, all faithful persons met there together very soon

3 Attached to the *Jinendia Dharma*, devoted to the feet of the great sage splendid like the lustre of gold, having eyes like a lotus leaf and arms long and stout knowing all the *Sāstras* having a body with faultless joints as he passed by the market, he saw there a miserable woman crying ' Alas, I am confounded beating both the sides of her belly weeping with profuse tears causing grief to people making the mind bewildered bearing the dress of a mad person rolling in a swoon and falling upon the ground The king heard that sound like the roar of the sea *Karalanda* asked a certain man Why does this poor woman cry producing pain in the heart by her lamentations and herself dying in delirium ? ' 5 10

4 Then he told the facts to the king On account of which she became so miserable, listen to that cause, my good lord ! As she enjoyed incessant pleasures a son was luckily born to her But it was snatched away from her by Death For this the woman laments woefully and throws herself through affection She does not leave the side of her son She does not forget him in mind Hearing these words the king of kings entertained feelings of detachment from the world " Fie, fie upon this ugly mortal world The personal enjoyments of men are the causes of their woe Like the ocean is the extent of misery here while the happiness of enjoyments is only comparable to a drop of honey Alas, where man dies with scorched body and crying hoarse, who except a shameless voluptuary would feel attachment there ? 5 10

5 Who is conceived in the womb through *Kāma* he is removed by the god of death to his own abode The child which is fondled by a young woman, is marched off to his own town by Fate Who attains fresh youth, him also the powerful god of death walks away with The old man who is caught by a hundred diseases, is also mis handled by the messengers of Death Along with *Balabhadra* even *Hari* of matchless prowess, was stealthily taken away by Fate Who conquered the earth divided into six parts, those emperors were led off by time The *Vidyādhanas* the *Kinnaras* the *Khecaras* and the mighty *Suras* have all fallen in to the mouth of Death. The lord of the immortals as well as the lord of the serpents, none are spared by Death in taking its toll It does not forego a learned Brahmana, 5 10

nor leave an ascetic devoted to penances Neither the rich nor the poor escapes as when a conflagration is ablaze in the forest

6 Whatever body fate creates the beauty of man is not stable there The charming youth that grows is cast out no body knows where by destiny Whatever other qualities dwell in the body it is not known which way they go If the qualities of the body were stable sages would not practise detachment from the world Not stopping anywhere like the ears 5 of an elephant fortune vanishes under ones very eyes As mercury held in the palm of the hand oozes down so a woman being disaffected soon walks away Whose eyebrows eyes words and gait are all crooked who can make her upright? She does not mind deserting her kinsmen and friends, she is fickle and mean like the friendship of the wicked *Whoever 10 meditates upon this idea of fickleness entertaining a feeling of detachment becomes the ornament of the house of gods having a very graceful and charming body

7 Resting at night and subduing the *Suras* in battle When the calamity comes and the heart goes to sleep nothing in him throbs rises or sits Let him enter a cave follow heaven climb the heavenly mountain place his body in a cage be fully guarded by his kinsmen friends and children wielding lances in their hands be protected by *Mantras* and be 5 attended by a host of warriors still he would not be saved by them all *Baladeva* the wielder of the disk, the leader of the gods the *Khecara* in the sky, *Yama*, *Varuna* the supporter of the earth none can afford shelter Whoever contemplates in his mind day after day, this idea of helplessness graceful in body and enjoying pleasures is soon courted 10 by the heavenly women

8 What happiness is there for one revolving in the cycle of existence? He gets various unpleasant woes In hell he is tormented by many hellish beings with whom he contracted enmity of yore There, he experiences great afflictions which can not be imagined by the mind Being born amongst lower animals opposed to each other by birth, they have to 5 undergo the gagging piercing beating, splitting of the body and the like Even in humanity, a man, being suppressed, pines uneasily in his heart Born

in the world of gods he being inconsiderate feels woeful in his mind at the sight of others prosperity As the dancing gull assumes various forms even so life takes various bodies Whichever person studiously throws his sight on the world tell me what he did not obtain in the world being himself the mine of all high class gems 10

9 There is no good helpmate of the soul who could save it from falling into hell Friends, relatives sons and dear brothers these render no help to the departing soul Ones mother and father weep but do not go even a foot step with the soul Wealth does not go out of the house even a step, it alone experiences the fruit of piety and sin The body falls in blazing fire, it alone mounts to the home of death Where no happiness is found even for the twinkling of an eye there single handed it suffers misery Amongst serpents, ichneumons lions and dwellers of the forest the soul alone is born helplessly In the beautiful towns of the *Suras Khecanas* and *Kinnaras* it alone enjoys life as long as it lives Whoever follows this view adorning his body with goodness, shines forth alone and free of the body at the place of eternity which is the abode of happiness 5 10

10 This is what the sage holding numerous virtues declares He declares it all alien to the soul What is nourished with hundreds of drugs even that body is separate from the soul Eyes with beautiful pupils large and pleasing, are no part of the soul The tongue resembling the leaf of a tree, also stands apart from the soul The richness of the body touch smell and ears and the excellence of beauty is all quite separate from the soul The other qualities that are found in the body all of them go detached from the soul The excessive fatness and fineness of the body are far removed from the soul The four anger and others as well as virtue and vice, which are *Karmic* entities, are alien to the self Which ever person meditates in his mind upon this idea with firmness, attains the highest status and becomes bright absolved from body and excellent 5 10

11 Tell me what quality shines forth in this body which has been given the ornament of impurity by nature? The fickle eyes that become sportive are defiled by lots of evils. Tell me what purity is there in the cavity of the nose whose excreta is visibly impure How do people

imagine innumerable qualities in the lip which is flooded with a current of saliva ? What merit is seen in the breasts which like wounds, are full of pus ? They are grown up balls of thick flesh, who would feel an attachment for them which are so defiled ? What do wise people say about the middle zone ? It sheds impurities at two points Where fat, blood, flesh and bones are assembled tell me what cause of purity is there ? Tell me what man in the world would feel attachment for it, if he observes inner and outer purity ? Whichever person would think of this as impure by nature being produced by semen and blood him this matchless idea would bring on to the path of salvation

12 As water is collected in the ocean, even so a multitude of *Karmas* flows in The soul contracts *Karmas* as an invisible point of iron is caught by a magnet By the loss of the right faith, *Karmas* are contracted owing to the false belief The guileless lord *Jina* declares that *Karma* comes in as a result of non abstinence The inflow of the *Karmas* takes place by falling into anger, pride deceit and greed If one forms the habit of controlling the mind, the enemy *Karma* can not be born If one indulges in violent speech who can prevent the *Karmas* meeting him ? Whoever uses his body for violence, makes love with *Karmas* Having given rise to a slight cause for *Karmas* if one contemplates in his heart upon this idea he is blessed that man without delay relishes the juice of eternal bliss

13 Whoever being firm minded, holds up right faith, checks the wicked false sight Whoever conducts himself with pure forgiveness, gets rid of the water of anger, the cause of misery Whoever conducts himself with pure gentleness, his pillar of pride surely goes off Whichever noble person sets his mind on straight forwardness, becomes an antidote to the poison of fraud Whoever is indifferent even towards a beautiful body, certainly vanquishes the lion of greed Whichever good man shall follow religion with his heart, shall arrest the monkey mind Whoever worships the passionless (*Jina*) with adoration, immediately destroys wicked desires. Whoever observes all the forms of religion keeps pure at heart and practises meditation and concentration, escapes low birth Whoever being endowed with forgiveness and self restraint and being an abode of virtues, visibly checks these (evil tendencies), he, having enjoyed the pleasures of heaven, bends his way towards perfection

14 *Narjara*, which destroys attachment is considered to be of two kinds fruitful and fruitless. The multifold *Karmas* that are collected in the past and are created now have to be borne in experience. Who emaciates his body by the rays of the sun during summer, passes the rainy season under a tree and bears the frost on his head during winter, he confidently gets rid of the *Karmas*. Who bears the unbearable weight of penance wears out his body by fasts and checks irrelevant talk, he shatters all the *Karmas*. Who controls his mind from wandering outside, that man destroys the *Karma* in his mind immediately. Who regulates his meals according to the waning and waxing of the moon, who prefers soup gruel for food, who adopts various forms of physical austerities, who bears the twenty two trials and who foregoes the two kinds of worldly possessions that man performs fruitless *Narjara*. Whose *Karmas* exhaust by themselves, in his case the *Narjara* is fruitful. Whichever person being pure in mind, shatters his *Karma* by mind, speech and body, having enjoyed happiness amongst gods, does surely make his abode in salvation.

15 * This universe is divided into three parts. It is fourteen chains (*raggu*) in height. The first (part) is the abode of hell in the shape of an overturned shallow cup. The second is the abode of animals which is immeasurable, and is like a bell. It is the animal world. Where the immortals have no self-restraint but have enjoyments that is the world of the immortals resembling a drum. Above it is the well known region of perfection where misery is not to be found even for the twinkling of an eye. It is described by the many highly qualified sages as held fast by three circles of winds. As the sun is poised in the sky, even so this world is not supported by any thing. The sky is inactive, what else? Even so no person has created the world. Having observed the five great vows, who applies his mind to this idea of the universe that man, blessed and lucky enjoys numerous heavenly pleasures.

16 May there arise devotion to the lotus like feet of lord *Jina*. May I be born in the family of the faithful, endowed with right faith, knowledge and conduct. In every life may the five vows of the two kinds be mine. May the beautiful teachings of *Jina* by means of which the essence of existence is known, be available to me. May I have devotion for the ocean like sages who hold peace, restraint, religious practices and

observances in high esteem May I have devotion for the beautiful ten-fold piety which brings about the happiness of salvation May the fourteen ' search lights that remove old age birth and death flash forth in my mind May the fourteen states of qualities be clear to me and may the qualities of the perfected be firmly fixed in my mind Who brought into his heart soon, this idea, having followed it with wisdom, he profusely adorned in half an instant, the face of the lady salvation 10

17 *Dharma* is characterised by the ten qualities Fruitful is the birth of him who observes it By *dharma* horses are obtained and excellent *chouhies* are sportively waved over him By *dharma* one would sport in celestial cars and move about in chariots on elephants or by other conveyances By *dharma* one would get ample richness which is the essence of the jewels obtainable from the great ocean the world By *dharma* various enjoyments become available and people do not transgress his orders By *dharma* the goddess of speech stays at the tongue and one obtains the beautiful desires of his heart oh brother ' By *dharma* seven-storeyed buildings and excellent gems giving various pleasures (are obtained) By *dharma* the gods worship the excellent *Jinas*, by *dharma* all may become great gods or lords of men By *dharma* an accomplished woman, the doom of the infatuated young men becomes yours By *dharma* are born *Damodaras* the excellent *Jinas* *Prati-Kesavas* *Sankaras* and the *Suras* in heaven By *dharma* all those good fortunes are born as also *Haladharas* and *Calradharas* 5 10 15

18 Reflecting upon these ideas in his mind and making himself averse to sensual pleasures counting a host of women as straw and speaking words pleasant to the ears, steadying the fickle mind, he (i.e. the king) reached the pleasure-garden. He saw the extensive pleasure-garden resounding with the noise of the *Kinnaras* and *Khecaras* In that garden he saw the repository of goodness who was a shower for suppressing the fire of anger and the like, whose body was resplendent with the rays of knowledge, who was a dart in the heart of the huntsman Cupid a wrestler to vanquish the warrior infatuation, the residence of the tenfold *dharma*, the fire to consume the fuel of antagonistic philosophies, who was attached to the face of the lady in the form of severe penance, and was free from the shackles of *Karma*, who was destructive to birth and death, the home of 5 10

the twofold austerities and who was the excellent forehead mark on the face of the lady salvation

19 At his sight, he was thrilled in all his limbs like lotuses at the touch of the sun rays Having gone round thrice and bowing to his lotus-like feet, he sang a hymn " Be victorious oh hot sun to destroy the darkness ! You have brought the lords of gods men and serpents to your feet Be victorious oh thunderbolt to the great mountain of pride, be victorious oh incomparable full tank of salvation Be victorious oh axe to cut the tree of delusion, be victorious oh boatsman in the ocean of the four forms of life You remove the sin of those who bow even from a distance as the sun is by nature the dispeller of darkness Whoever recalls you to mind every day, soon attains to the town of salvation Having adored the lotus-feet of the excellent sage he sat down in front of the home of penances. He then said Oh master, reveal to me the highest religion which is free from deception. Tell me that kindly oh master by practising which the multitude of woes be destroyed the incomparable happiness of salvation may increase and which may give a right lead to well-meaning, faithful people

20 Hearing those words of him the sage who had shaken off Cupid spoke He told him the excellent *dharma* which leads to good birth " The tree of religion, oh king is divided into two parts Being sprinkled over with the water of holy observances it grows steadily Having obtained a human birth, one should, with pure heart worship the Jina and hold the feet of sages in his mind He should read the scriptures and observe the forms of restraint He should pass the days in bearing the useful burden of rules and austerities He should bestow the four kinds of charity upon the three kinds of deserving, holy recipients either going to the temple of the *Jina* and bringing him with devotion or receiving him in the home as he happens to come to the house during his tour at the proper time If a sage arrives at his house at noon being devoted to the sages with pure mind, he should say ' Stay and receive him Then offering him a wooden seat he should wash his lotus feet and honour even that water (used for washing) He should then worship him with sandal rice, flowers, eatables, lamp, frank-incense and nuts He should adore his feet with a handful of water Whichever person conducts himself by the

six professional duties and whose body is covered with the six religious duties he ridding himself of the inauspicious humours applies his mind to the *Jina* image

20

21 Why talk much oh best of men ! Whoever holds right faith in his heart the right faith which comes from the belief in the excellent *Jina* and which is spoiled by a false belief the right faith which comes from a confidence in the realities and the remedying of the faults of doubt and the like whoever again abstains from liquor flesh, honey, butter banyan fig *pulla linnu phenphara* and *unbari* and the five *udumbaris*, whoever neither gambles nor drinks wine and has no desire for flesh who shuns harlots charming to the eyes and does not indulge in the sinful hunting, who does never steal others wealth and avoids, from a distance the women of others who eschews the seven vices with all consideration like a large poison tree he enjoys unbroken happiness and is not feasted upon by the demon-misery

5

10

22 Nobody becomes great, oh king without religious observances, with sacred vows even a poor man becomes respectable These are summarised into two classes vows for the householders and those for ascetics The *anuvratas* are said to be less rigorous while the same observed very minutely, become *Mahāvratas* Who protects the lives of the mobile animals that man holds the first vow Who does not speak false in a broad sense that wise man wields the second vow Who does not acquire wealth by stealing, he observes the third vow Who regards the wife of another as mother he maintains the fourth vow oh king Who sets a limit to his worldly possessions he, oh king keeps the fifth vow Who abstains from eating at night as well as going into the directions (beyond a set limit) and shuns tying cattle with ropes he, lessening the volume of his enjoyments and pleasures easily gets delight in the heavenly home

5

10

23 Who looks upon all creatures with equanimity who reflects upon the religious observances in his heart, and who eschews distressful and violent feelings, that good man maintains the customary vow Who observes the four grief-removing fasts in a month on the two eighth and fourteenth days, whichever good man gives alms of the four kinds, who bestows upon creatures compassion as well as knowledge and who affords medical treatment to the diseased, he surely follows heaven Who at the meal-time,

5

gives to the deserving, food and drink with affection, or gives food to the
 poor and hungry through compassion and who at last gives up his breath
 in penance with a steady mind who observes all these difficult *Anuvratas* 10
Gunavratas and *Silśāvratas* he being covetous of the face of the bride
 eternity, shall obtain a succession of happiness

24 The religion of the householders is like this, oh king ! This is
 what the great sages of yore have declared Listen oh king to the five
 vows of the ascetics where not a single fault is admissible Who gives
 protection to the mobile and the immobile creatures, he enjoys pleasures 5
 by innumerable *laks* Who does not tell a false story even for amusement,
 he out wits the preceptor of gods in oratory Who never misappropriates
 the wealth of others he makes the mind of the lord of gods anxious
 Who observes the ninefold celibacy he attains the boundless happiness of
 salvation Who avoids the two fold worldly possessions he crosses the
 great ocean of metempsychosis Whoever holds the basic qualities, oh king, 10
 is embraced by the bride salvation The secondary qualities of the sages
 are so many that no one is able to survey them oh king I have told
 you, oh lord of men the *dharmas* pleasant to the ears which stands
 two fold Whichever person observes, according to his ability these five
 vows oh king courts the golden and immortal, proud maid salvation and 15
 he, without doubt, becomes her lord

Here ends, in the life of the great king *Karakanda*, composed by Sage *Kanakamara* which is an
 ornament to the ears of the holy and which presents the richness of the fruit of the
 desire giving tree of the five auspicious rites the ninth chapter called the
 listening to a religious discourse by *Karakanda*

SECTION IX

CHAPTER X

1 Hearing that the lord of *Campō* again asked the sage with
bending head ' Tell me, kindly oh best of sages what I ask you in a
meek tone If my body was so lovely why this scab on my hand ? Tell
me quickly The husband of my mother was so much attached to her, by
what *Karma* the separation took place tell me ? By what *Karma* she was 5
carried away by the elephant ? Why my wife was abducted by the
Khecara ? Hearing that, the sage revealed to him ' Listen to what I say
oh king ! Here, in the *Bharata* country is the *Vatādhya* mountain On
the southern side of it is the prosperous town of *Rathanepura* the circular
There, the *Khecara Nila* was the king He was hard pressed by his copai- 10
ceners, so he fled away to *Tera pattana* Residing there he acquired a
territory and built several *Jina* temples There was a merchant named
Dhanamitra who daily waited upon all learned men A mine for the
jewel of right faith he had in his home for wife *Dhanawati* He had a
good cowherd *Dhanadatta* who did all that he was told to do who being 15
virtuous, delighted her mind also and whose body was adorned with gentle
nature

2 He, one day at night released the buffaloes and went towards
the south with them There, he saw a beautiful lake flowered with
excellent lotuses like *Dharma* The lotus-lake shone forth very brightly
as if the sky with the stars had descended on earth The white lotuses on 5
the lotus-leaves looked like the royal parasols on the green earth Or, being
fully blossomed they shone like rubies in a green receptacle In the midst
of it stood one lotus which looked like the moon adorned by the clusters of
stars Seeing it a desire flashed forth in his mind and he entered the lake
in order to fetch it joyfully Entering into the water, he took the lotus as
if he had, in a moment plucked off the head of the lake Taking it as he 10
came out, with his body excited with joy his pure mind bloomed up by the
possession of the full-blown flower

3 As he walked away with that lotus, *Nāgakumāra*, the *Sura* came there. The good *Sura* told the cowherd. I have been protecting this lake with great care. The flower which no body could take not even a *Khecarā* a serpent or a *Sura* has been taken away by you a man oh fine fellow I tell you with all respect. Now you shall obey these words of mine 5
Whoever be great, with his feet worshipped in the three worlds and at whose sight sin quickly flies off at his feet you shall offer this flower. If you do not obey my words oh friend I shall certainly kill you oh innocent minded'. *Dhanadatta* went away having accepted the words uttered by the lord of serpents. He thought. My merchant is great as he 10
is saluted by all good men. I shall worship his feet with this flower which has been guarded by the serpent gods.

4 So thinking he went near the merchant and stood up humbly before him. The merchant then asked him. Why are you standing before me with folded hands? *Dhanadatta* said "Oh merchant, my father, I shall worship your feet with this lotus. Tell me the reason?" Being so questioned he said. I plucked this flower from a lake and a *Sura* has told me. Whoever is great in the three worlds worship him. If you do not worship, I shall kill you. Hearing this, I have come, thinking oh father that I shall worship your feet. You are great and adorable by the people and so deserve to be worshipped with this flower. Hearing this, the merchant said 'Oh son, the king is greater than myself, oh good minded'. 5
The merchant then took him to the king's palace and saw the king in the *Jina* temple. Having repeated to him as before (he said) "You are great, as people bow to you. Therefore I shall worship your feet with this flower obtained by me in the lake. Hearing this, the king replied "Greater than myself is the sage surely". 15

5 All of them went in front of the good sage *Īśodhana* in order to offer that flower to him. "You are great oh passionless, excellent sage. I shall worship your feet with the lotus." "I am not great" said the sage, 'People esteem the famous god of gods, *Jinavara* as the greatest of all, who has become purified having destroyed the enemies *Kāmas*, who is 5
bright with knowledge, and has achieved perfection. Worship Him, steeped in devotion'. Hearing his words, *Dhanadatta* without washing his hands and feet worshipped the *Jina* with that excellent lotus, as *Indra* did on

the *Men* of yore People offered felicitations to him whose mind was
 bursting with the flood of devotion As a result of that single flower, he 10
 was born as the son of the king of *Campā* in you Who glorifies the *Jina*
 with purity he takes the lady salvation by the palm of his hand. The
 excellent *Jina* the forehead-mark of the world was worshipped with hands
 and feet splashed in mud Therefore, this scab has come on to your hands
 and feet I have told you this pleasant story 15

6 Oh king endowed with numerous virtues friend, listen now
 to the story of your father Here in the *Bharata* country is the town of
Srāvastī where *Kheccara* women mostly sport for long There was a famous,
 sweet-tongued merchant by name *Nāgadatta* His wife was named *Nāga-*
dattā She was an *aram* stick for producing the fire of anxiety The 5
 great merchant would not leave her side and would not sleep any where
 (else) day or night The merchant adopted a son who was fondled by th^e
 tender hands of his wife This son of the merchant, oh king, grew up and
 became very gentle with his virtues One day this Brahmana boy whose
 arms were long and stout like the elephant-trunk, was seen by the lotus- 10
 eyed *Nāgadattā* who felt attached towards him and the lovely bodied one
 began to think in her mind

7 She looked again and again at the youth as if he was visible Cupid
 incarnate Like new gold in appearance with eyes like those of a fawn, she
 soon became perverted in her mind Being shot with the sharp arrow of
 Cupid in all her body nothing appeared pleasant to her heart She would 5
 shake her hands, bear horripilation exhibit her line of hair to him, show her
 breasts and loosen the tie of skirt Say what a person blinded by love may not
 do Being overpowered by the bunch of the arrows of the flower-armed,
 the wayward one did not feel apprehensive of any body, not even of the
 elderly gentlemen whose minds were prepared for the welfare of the next
 world She did not fear her son or relatives nor fight shy of her dearest 10
 mother Was not that mine of all virtues, clever-minded and modest
 youth addressed by her in tender terms ?

8 Hearing those words, he shut his ears with his upraised, tender
 hands, and broadening his eyes and shaking his head, he thinking her to
 be wicked, said " Alas, mother oh mother ! what do you say this, as if
 you have been thoroughly intoxicated by wine ? I am your son and you

are my mother What grace is there in you telling me this ? Do you 5
not remember your high parentage which bears the excellence of the sky ?
Respected as you are with honours and gifts why have you resorted to
this rashness oh mother ? How is it that your intellect, which was the
delight to the eyes and ears of people, has become so perverted ? Inter-
rupting his speech and grasping him by the hand the love stricken woman 10
made him quiet A woman attracts the mind of even gods like *Hari*
Harā Brahmā and *Indra*, what can a poor stupid man, fallen in to her
clutches, do ?

9 By nature every one has the feeling of love and thinks of
woman in his heart with one mind If he gets her consent then, tell me,
is the woman to be disregarded ? Whose mind does not shake in her
company he obtains the way to perfection oh lord of men So in the
mean while the sun set After many hours even the sun went to sleep 5
as it were The multicoloured evening pervaded the sky, she was, as it
were, the bride of the sky dressed red Thick darkness spread about
where an adulteress can follow many men *Nāgadattā*, infatuated with love
thought of the darkness in her heart and embraced that *Brahmana* who
bit her lip But, in the meantime, the moon rose up in a moment, 10
arousing sorrow in the mind of the ~~unchaste~~ woman Then the
merchant observed her conduct and instantly retired to forest Having
practised penance, he broke all ties and went to heaven, where, having
enjoyed happiness he died again, and, in course of days, came into the
womb of *Vasumatī* as the son of king *Vasupāla* in the town of *Campā* 15
That gracious *Dhādvāhana* beloved of the people and foremost in the
world, having stout arms, meditated upon the Five Teachers on the
mountain, occupied the topmost heaven, and became immortal

10 That *Brahmana*, as a result of adultery, wandered in to the
cycle of existence Having experienced misery in an inaccessible thicket of
the forest, he was born an elephant in the country of *Kāṁga* Under the
arrangement of some *Karma*, it became the best elephant of the king of
Campā Having cohabited with a stranger, *Nāgadattā* experienced misery 5
in the great ocean of transmigration Here, in the *Bharata* country, is the
town *Tāmrāṣṭrī*, seeing which the lord of the gods does not feel satiated
There was the good merchant *Vasumatī*, who came to have *Nāgadattā*

for his wife As they lived in enjoyment, one day two daughters were born to them The first was named *Dhanavati* and the second *Dhanasri* 10 In the town of *Nālanda*, there was the merchant *Dhanadatta* whose wife was *Dhanamitrā* His son named *Dhanapāla* a patron of panegymists, became first the husband of *Dhanavati*

11 In the town of *Kausambi* there was the merchant *Vasupāla* whose wife was *Vasumati* a source of pleasure He got a son named *Vasudatta* the vanquisher of his foes and devoted to the lotus feet of Jina *Dhanasri*, the basket of virtues, was given to him as *Candī* was given to *Isa* the lord of men She passed many days in the enjoyment of pleasures and sports 5 Then, one day *Vasumati* was snatched away by the cruel-handed messengers of Death Out of sorrow, *Nagadattā* left *Kausambi* and went to the house of her daughter Knowing her mother to be without any religious vows the lotus eyed *Dhanasri* devoted to the lotus feet of the sages took her instantly to the Jina temple and gave her the vow of 10 abstaining from food at night (saying) Do not take your food at night oh mother Hearing that the mother replied Wonderful is this system of religious vows and practices Having bowed to the feet of the sage with bending head the excessively good woman took the vow in her mind 15 Knowing it to be a means of getting over the cycle of existence, destroyer of all ills and giver of many excellences the mother of *Dhanasri* took the vow of abstaining from food at night as it was revealed to her

12 Then *Nagadattā* one day went to the house of *Dhanavati* As she lived there for many days her elder daughter violated her vow of night As it was violated once, so it was successively violated thrice Then for the fourth time, *Nāgadattā* went to the house of *Dhanasri* with pure mind Here *Nagadattā* was, in course of time carried away by the hurrying messen- 5 gers of Death In *Kausambi* there was *Vasumati* the agreeable wife of king *Vasupāla* *Nagadattā* was born her daughter exceedingly beautiful At her birth, the mother *Vasumati*, by the ripeness of *Karma*, was overtaken by a serious disease So the king placed her in a box and threw it in the current of the Jumna Being made of precious stones it shone forth 10 brightly on the dark waters of the Jumna, like the brilliant jewel on the crest of the female serpent It moved on from its place

13 There was another (box) made of wood in which the first one was concealed As it was beautifully made without any leak it fell in to the Ganges being carried by the current At places, it wavered by the waves, at places it fell into a whirl pool and at places it floated on very smoothly, thus exhibiting the beauty of a boat on the wide sea After 5 some days, it reached *Kusumapurna* where lived the gardeners wife *Kusumadattā* She went to the Ganges for water and saw the box floating on Taking it out, she went home with it Both of them stood delighted with great expectations As they opened it and looked in, they saw a female child wrapped in a jewelled shawl In course of days she attained 10 youth and fell into the sight of your father She who had become known amongst people by the name of *Padmavati*, charming by the lustre of her body and, very smooth was married by your father, and, in time you came into her womb On that occasion she mounted on the great elephant and rode about the town The elephant bearing the old infatuation carried 15 her off trembling with fear

14 She escaped from it some how and we it to the dreadful garden A certain gardener took her home but his wife soon quarrelled with her Afflicted with grief she went to the cemetery where you were born I have told you the facts Listen now to the account of *Madunāvali*, mysterious is the destiny of creatures Having obtained birth in the species 5 of dove she became a female pigeon pleasing to the eyes Feedings on curds and boiled rice in the cage, as she lived sporting with her mate, there came a snake gliding, as if the dreadful god of death had arrived Both of them were caught by the legs by it but you kindly rushed and saved them By the *Navakāra* she has been born in her who has her 10 affections fastened on you The pigeon and the snake became *Khecara*s on account of the *Navakāra* obtained from a sage Out of jealousy did the snake *Khecara* carry away your wife to his own home

15 Whatever you asked me, oh king, I have told you to my ability" Hearing that, the king was wonderstruck and thought in mind of practising austerities In the mean while, *Padmavati* arrived

where the sage was revealing the charming religion. She adored the sage devoutly bending her head and called out her son in sweet tone 5
 Then she asked the sage who was the embodiment of knowledge. Tell me oh, master, of some religious practice which may serve as a strong bolt to the house of misery and hell and by means of which my female sex may be changed. To her who was afraid of the great ocean of existence, who had abandoned all pleasures and numerous comforts and who was feeling miserable the great ascetic compassionately preached the religious practice that may lead to happiness and prosperity. Beginning with the first (of the month) whoever would observe fast always, oh daughter would realise the happiness desired in his heart and enjoy sportively on the heavenly couch 10 15

16 By fasting on the first (of the month) the first heaven is attained, by fasting on the second the second class of gods is achieved. By a fast on the third residence in the third heaven is secured and by the fourth a happy abode in the fourth is obtained. The fifth gives happiness in the fifth, and the fast on the sixth leads to the sixth heaven. One goes to the seventh heaven by a fast on the seventh and to the eighth by one on the eighth. Then, by a fast on the ninth the ninth world of the gods is obtained and by one on the tenth one gets enjoyment in the tenth. By a fast on the eleventh one goes to the eleventh heaven and by one on the twelfth to the twelfth. The thirteenth brings one into the thirteenth and the fourteenth secures the fourteenth. The fifteenth shows the fifteenth and the sixteenth fast brings it to a conclusion. He, who takes his food and drink after this, having performed the pleasant worship of the Jina he, having climbed by these steps, certainly follows up the lady salvation 5 10

17 This ceremony should be completed devoutly with a pleased mind, dressed in a fine, red and bright garment. Having worshipped the path to happiness, and placing a jar in front, covering it also with a new and beautiful cloth it should be worshipped with all the materials of worship by offering them into it. Then, placing a religious book there and observing sleeplessness by the trumpet, bestowing the four kinds of gifts on the deserving recipients, the book, should be worshipped and the Jina bathed. 5

You should honour this (ceremonial) Sixteen canopies and flags jingling with small bells should be presented to a Jina temple By the fast of this beautiful vow you shall obtain all your desired happiness' 10

18 Again she asked the great sage who had brought the lord of gods to his lotus feet Oh excellent sage, has any one observed this anywhere and obtained the fruit of the vow ? Hearing that the lord of sages spoke so that the doubt of her mind might be removed *Sumitrā* the young daughter of the king of *Ujjain* took this vow in her mind 5
At the first fast she died and was born in the home of a Brahmana in *Ujjain* By observing the fast for two *Ghatikas* only, she changed her miserable female sex While the child was yet in womb the father died The mother looked after all his happiness One day the mother quarrelled and expelled her son from home Feeling angry 10
he went out of the town and lodged in an old temple at night There came a multitude of *Vidyādhara* women seeing whom he felt excited

19 He caught the border of the garment of one of them All of them fled away by his fear But the garment fell into his hand The hero then returned home The mother welcomed him and took the cloth to a big merchant The merchant purchased it for money and presented the excellent cloth to the king The king asked him Have you got another ? 5
If you bring one more I shall give you an elephant ' He said The son of the Brahmana might bring another such cloth oh lord ' The king sent him out with money The Brahmana went back to the forest There he saw a *Rākshasa* woman sharpening a sickle with her hand Knowing her to be a *Rākshasa* woman the Brahmana stretched his stick over her 10
head The *Rākshasa* woman, then folding her hands, stood in front of the Brahmana, shaking with fear, and said—

20 " I have committed no crime, why have you got enraged with me ? ' The Brahmana spoke unpleasant words to her ' This stick devours hundreds of *Rākshasas* With scared eyes and trembling with fear, she clung to his feet at once Do not beat me, lord, hold back I shall do 5
~~and~~ that you say " He then made her assume a beautiful appearance and

brought her home. Having secured the cloth from her he presented it instantly to the king. Seeing that the king was pleased with him and bestowed a great favour upon him. Observing that the minister Brahmana thought of destroying his life. The minister went to the dear wife of the king and told her ' Ask for tiger milk ' Then she instantly took her bed 10

21 Hearing about the condition of the queen the king immediately went to her. She told that to the king who commissioned the good Brahmana for it. The Brahmana went home and instantly turned the *Rākshasa* woman into a tigress with a rope fastened to her neck. He brought her to the palace and presented her to the king instantly. At her sight all people fled away. (The Brahmana said) ' Your minister shall milk her well. The minister, being terrified told the king. There is no purpose of the milk, let it go away ' Then the minister, in secret consultation, told the queen soon again. You ask for speaking water to be brought. Do it so that being gone he may never return. Then she said ' Listen oh king, get soon speaking water. Hearing that the king told the Brahmana ' It is for you to devise means for the accomplishment of this mission. 5 10

22 He brought the *Rākshasa* woman turning her into water and made it to speak in front of the king. It said " I would eat away both persons, the minister and the queen oh king ! Hearing this, the king felt wonder-struck and asked the Brahmana about it all. He told the doings of the minister, and the king turned out the wicked one. The king then made the Brahmana his minister and the people of the town were satisfied with it. On a subsequent day the good Brahmana retired for austerities and entered the portals of heaven. He was reborn as *Arjuna*. This is the fruit of the ceremonial, oh daughter ! She then accepted it immediately and observed it with devotion to lord Jina. As an inviolable fruit of the vow, the lovely lady set aside her female sex, and then renouncing the world, died and soon entered heaven. 5 10

23 In the meanwhile, Karakanda when he heard of this, felt highly grieved. He clung to the feet of the Jina, became afraid of the afflic

tions and felt detached from the world ' I have for long been devoured by the succession of sorrow birth and death the home of sin Then he said to the worshipful compassionate sage My foot has touched the Jina image Prescribe some expiation for the sin and nullify the crime quickly Release me, oh holy sin so that I may practise penance and vanquish the great warriors, angel and others The sage kindly accepted (his prayer) Karakanda transferred the kingdom to *Vasupāla* and, being weary of the great miseries of the world took to the practice of austerities He plucked off his curly hair as if they were the gliding serpents the *Karmas* Counting all the inmates of the harem as straw he removed the clothes from his body When he took the vow of austerities leaving aside the feudatories ministers and the earth the fact was reported into the town by some one who came in heavy with sorrow

24 Then *Madanāvali* got up restraining herself and abandoning the necklace *Ratnvegā* ran beating her breasts and regarding her camphor-box as straw *Kusumāvali* threw away the flowers, and *Ratnāvali* ceased to wear the pearls *Anangalekhā* left aside her jewels and walked away while *Candalekha* lost the lustre of her body in a moment All the queens ran up and stood before the sage being attached to the king But seeing the king, they became peaceful and stood there folding their hands They requested the sage ' Recommend hard vows to us, oh master ' we shall practise austerities The sage gave them the liberty and they who had suppressed Cupid, accepted the vow Having practised hard penance they all went to heaven, while Karakanda, thinking of the Jina in his heart, toured from country to country

25 Then he who was disgusted with the pleasures of the senses and was weary of the ocean of metem psychosis (practised the vow) famous in the world by the name of *Panca kalyāna vidhana* in the presence of which ignorance vanishes, by practising which the mind becomes steady by which people become mighty and religious like *Baladeva* and *Nārāyana*, by performing which people become lords of gods serpents and men and even passionless *Jina* through which all good fortunes are attained, by means of which one advances to the stage of supreme knowledge

by which people become heart winning *Kāmadēyas* and cross over the entire ocean of virtues by which unblemished faith is held and the damsel 10
salvation is easily achieved which is a sheath (i e remedy) against the
flood of miserable hell by obtaining which one can obtain supreme
knowledge and which has been declared by the great sages enjoying
supreme knowledge as the foremost of all forms and ceremonies

26 He performed what the sole emperor had performed with bent
head i e five baths to the Jina with hundreds of jars full of boiled butter
curds and milk giving three baths during the day and two at night along
with the sound of trumpets and shouts of victory that filled the earth He
performed the auspicious rite of Coming into the womb with joy, on the 5
first of the dark fortnight of the month of *Bhādrapada* He, of gentle conduct
observed a fast on that day for the sake of perfection During night
the form called ' Devotion to the perfected ' was observed as well as the
Devotion to right conduct After that he performed the ' Devotion to
the Scriptures destructive of future worldly existence Then the good 10
form of the ' Renunciation of the body ' was observed accompanied by the
repetition of the sacred formula two hundred times Then on the fifth day
he observed the potent vow of the Holy Birth The aforesaid pleasant
and virtuous ceremony was rehearsed Having observed a fast on the
misereremoving eighth day the bright ceremony of Renunciation was 15
performed accompanied by the Devotion to Self concentration ' Again
on the tenth day he performed the ceremony of Supreme knowledge as
said above together with the Devotion to Scriptures which is the abode
of all happiness Having devoutly observed a fast on the fourteenth the
ocean of virtues performed the ceremony of the fifth auspicious rite which 20
is resplendent with the eight foremost qualities and which holds numerous
merits The last muttering of the prayers was done two hundred and
eight times This foremost vow was observed by him bearing great delight
in his heart Whichever other wise man does the same causes his fame to
go round the earth 25

27 Performing severe penance the meritorious religious meditation
was observed three times a day under different trees Breaking off
dishonesty, pride and attachment he cast, at a distance, greed Restraining
the actions of the five senses considering mind, speech and body as straw

observing self restraint of the two kinds setting his heart upon the highest 5
 status consuming the tree of *Karma* in the fire of meditation so that misery
 may not become visible even in dream valuing gold as a heap of grass and
 sandal as mud he warded off his eyes that arouse passion by fixing them
 on his nose Uniting himself to supreme knowledge which is devoid of
 parts like the clear sky, he found himself in himself and breaking the ties of 10
Karmas he soon attained to the region of All desires fulfilled by the
 fruit of the vow now recommended by Sage Kanakamara

28 By me born in an old Brahmana family, of the *gotra* of sage
Candha pure become sky clad through the growth of ascetic spirit, whose name
 has become well known as Kanakumara the pupil of *Budhamangaladeva*
 and who has caused satisfaction to the minds of people has this life been pub- 5
 lished on earth for the training and pleasure of the faithful out of devotion
 to the lotus feet of the *Jina*, having arrived in the town of *Asān* and living
 there Whatever has been said by me ignorant of the sacred books, wise
 people might proclaim with more beauty I have expressed myself to those
 gentlemen whose mind is ever ready to help others I ask with folded 10
 hands Let all forgive me for my (boldness in) composing this work
 Whoever reads listens to reflects upon in mind and popularises among
 people this life that man the ornament of the world shall obtain the
 glorification of his own virtues

29 Who in course of days attained fresh youth as if a god had
 dropped down from a celestial car who was golden in appearance and had
 charming limbs, to whom king *Vijavāla* was attached, who had nourished 5
 in himself the great tree of righteousness, who was as if the mouth piece
 of *Vijavāla*, who vanquished invincible foes easily who used to divert his
 mind with elephant sport who was the supporter of his relations
 dear ones and friends who was a charm to the mind of king
Bhūvāla, who removed the miseries of the poor and helpless, who
 amused the mind of king *Karṇa* who perturbed kings by his speech, who 10
 charmed the king by his business-ability who was extremely courageous
 in a great fight who was well known to people as in no way a coward and

dullaïd who was a shower of gold-bracelets who fulfilled the desires of
 the panegyrists who was a bee on the lotus-feet of *Jina* who was beautiful
 to the eyes in his whole person who was never forgotten by the minds of
 sportive women who was addressed by people as a stream of good nature 15
 whose fame was never tired of wandering about and in recounting whose
 virtues the goddess of speech felt diffident he had as his sons Ahula, Balho
 and Rahula who were eager for the feet of sage Kanakamara Out of
 regard for him I published this pleasant life amongst people May he along
 with his kinsmen children and wife enjoy long as long as the sun and 20
 the moon subsist

Here ends in the life of the great king *Karakanda* composed by Sage *Kanakamara* which is an
 ornament to the ears of the holy and which presents the richness of the fruit of the
 desire-giving tree of the five auspicious rites, the tenth chapter describing
 the achievement of *Sarvarthasiddhi* by *Karakanda*

SECTION X

शब्द को शः

शब्द कोशः

The figures indicate *Sandhi Kadavala* and *line* respectively. As a rule only one reference to a place of occurrence has been given. Words which seemed to me to be Deśi (i.e. for which strictly speaking a Sanskrit equivalent does not exist) have been marked with an asterisk. Sanskrit equivalents are given through out and wherever necessary and possible. Apabhramsa grammars and lexicographies have been referred to, and Hindi, Marāṭhi and Gujrāṭi equivalents are also given. The following abbreviations have been used —

D—Deśināmamālā of Hemacandra, ex—example, G—Gujrati, H—Hindi, Hem—Hemacandra's Prakrit Vyākaraṇa, K—Kanarese, M—Marathi, Mal—Malayalam, Mar—Marwadi, Pai—Paiyalaṅcchi-nama-māla of Dhanapāla, S—Sanskrit, T—Tamil, Var—Vararuci's Prakrit-Prakāśa दे—देश, न—नगर, प—पर्वत, पु—पुरुष, टि—टिप्पण

अइ—अति I, 3, 10
 अइ—अहो (सम्बोधनार्थं) II, 18, 5
 अइउच्चिय—अति+उच्चित VII, 7, 11
 अइउल्ल—अति+ऊल्ल X, 13, 4
 अइकुडिली—अतिकुटिल I, 16, 12
 अइजुझाइ—अति+युध्यति III, 11, 10
 अइझीण—अति+क्षीण II, 7, 6
 अइडरिअ—अति+हृत् VII, 11, 2
 (H डरना to fear)
 अइणिम्मल—अतिनिर्मल IV, 7, 5
 अइणियड—अतिनिकट IV, 4, 2
 अइणिरुत्त—अति+निश्चित V, 14, 5
 (D IV, 30)
 अइतुरिअ—अति+स्वरित V, 10, 2
 अइतोस—अति+तोष V, 13, 9.

अइदिहि—अति+धृति IV, 7, 2
 अइदुम्मण—अति+दुर्मेनस् V, 2, 6.
 अइपउर—अति+प्रवर II, 9, 1
 अइपिय—अति+प्रिय IV, 12, 6
 अइपयड—अति+प्रचण्ड II, 8, 2
 अइबहल—अति+बहल IV, 8, 8
 अइभत्ती—अति+भक्ति V, 7, 4
 *अइभिड—अति+युष् भति VIII, 18, 9
 (HMG भिडना to fight)
 अइभिण्ण—अति+भिन्न IX, 10, 5,
 अइमणहर—अति+मनोहर III, 3, 3
 अइमडुर—अति+मधुर V, 11, 8
 अइरमण—अति+रमण V, 5, 4
 अइरावअ—ऐरावत III, 16, 4
 *अइवमाल—अति+वसुल I, 11, 4
 (D VI, 90, Pai 47)

- अइविहाइ-अति+विभाति III, 12, 7
 अइसअ-अतिशय VI, 1, 5
 अइसणिद्ध-अति+सिग्ध X, 13, 10
 अइसुहुम-अति+सूक्ष्म IX, 10, 7
 अइससअ-अति+सशय V, 18, 5
 अउव्व-अपूर्व I, 14, 5
 अकलकदेव-पु I, 2, 8
 *अक्क-भगिनी, अम्मा VIII, 5, 5 (D I, 6 S अक्का-Mother, M अक्का-Sister K आके She)
 अक्ख-आ+रव्या °मि V, 19, 8, हि IV, 12, 5, क्ख III, 5, 4, °क्खेवि III, 20, 6
 अक्खय-अक्षत IX, 2, 6
 अक्खर-अक्षर I, 7, 7
 अक्खिअ-आर्यात I, 8, 7
 अग्ग-अग्र I, 14, 4
 अच्चत-अत्यन्त VIII, 2 7
 अच्छ-आस् °इ I, 9, 1, °हि I, 15, 7
 (Hem IV, 215 probably from Sans आ+क्षि निवासगल्लो)
 अच्छर-अप्सरस् VI, 3, 10
 अच्छरिअ-आश्चर्य IV, 3, 11
 अच्छिअ-उषित IV, 17, 5 (see अच्छ)
 अजवम्म-अजवर्मन्, पु III, 5, 8
 अजियगि-अजिताङ्गी, स्त्री III, 5, 8.
 अज्जव-आर्जव IX, 13, 4
 अज्ज च्छि-अद्यापि II, 18, 3
 अज्जिअ-अर्जित II, 5, 10
 अज्जिय-आर्जिका (a Jain nun) II, 6, 8
 अज्जिवि-अर्जसित्त्व II, 10, 6
 अज्जु-अद्य I, 14, 5
 अज्जुण-अर्जुन, पु. X, 22, 7
 अहरउइ-आर्त+रौद्र (ध्यान) IX, 23, 2
 अट्टम-अष्टम X, 16, 4
 अट्टत्तर-अष्टोत्तर X, 26, 20.
- अड्ढवि अटवी VII, 3, 3
 अणवरअ-अनवरत III, 10, 7
 अणसण-अनशन V, 10, 5
 अणाविअ-आनायित VIII, 14, 2
 अणगलेह-अनङ्गुलखा, स्त्री VII, 16, 2, X, 24, 4
 अण्णिद-अनिन्द्य V, 6, 2
 अणुग्गह-अनुग्रह VI, 12, 8
 अणुदिण-अनुदिन IV, 10, 9
 अणुमग्गयारि-अनुमागचारिन् VII 3, 2
 अणुराअ-अनुराग IV, 11, 10
 अणुवम-अनुपम I, 1, 3
 अणुवय-अनुव्रत V, 12, 1
 अणुवेक्ख-अनुप्रेक्षा VI, 6, 9
 अणुहव-अनु+भू वेइ IX, 9, 6, °हि II, 5, 10
 अणुसर-अनु+स °उ IX, 7, 4, °रेइ III, 2, 5, रेवि VI, 10, 6
 अणुसरिअ-अनुसृत III, 14, 10
 अणुहर-अनु+ह, इ V, 13, 7, रति I, 16, 9
 अणुहुज-अनु+भुज °हु III, 10, 10 जाव II, 15, 9
 अणेय-अनेक II, 1, 1,
 अण्णण-अन्यो य I, 14, 7
 अण्णभवत्तर-अ य+भवान्तर II, 5, 10
 अण्णण-अज्ञान II, 13, 5
 अण्णोण-अन्योन्य V, 4, 1
 अत्थइरि-अस्तगिरि X, 9, 4
 अत्थाण-आस्थान IX, 1, 2
 अत्थि-अस्ति I, 10, 7
 अइ-अद IV, 17, 7
 अइसण-अदर्शन V, 14, 8
 अइवह-अर्धपथ II, 10, 6
 अइदिदु-अर्धे दु I, 16, 13
 अपमाण-अप्रमाण II, 3, 3
 अप्पमाण-अप्रमाण II, 2, 1
 अप्प-अर्पण हि III, 4, 7, प्पिऊण I, 12, 3,
 °प्पिवि II, 6, 5

अपिअ-अर्पित II, 6, 2
 अप्पुणु-आत्मन् IV 3, 4 (M आपण)
 अप्फालिय-आस्फ लित IV, 11, 5
 अब्भतर-अभ्यन्तर V, 3, 2
 अब्भत्थिय-अभ्यर्थित VII, 14, 6
 *अब्भिडिय-समागत III, 16, 2
 (Hem, IV 164)
 अमराउरि-अमरपुरी III, 22, 5
 अमराहिअ-अमराधिप IV, 8, 9
 अमिअ, °य-अमृत II, 15, 6
 अमियवेअ-अमितवेग, पु V, 4, 2
 अमेअ-अमेय VII, 5, 9
 अयाण-अ+जानत् VIII, 4, 7
 अरिद्धमण-°न, पु VIII, 1, 5
 अरिथाण-अरि+स्थान III, 15, 7
 अरिमहण-अरि+मधन V, 13, 10
 अरिविद-पु II, 16, 3
 अरुव-अरूप V, 6, 5
 अरोच्चअ-अरोचक III, 4, 11
 अलग्ग-अलग्न II, 14, 5
 अलहत-अलभमान II, 15, 6
 अलिय-अलीक IX, 24, 4
 अलीढ-अलीक I, 11, 3, IX, 23, 5
 अलेव-अलेप V, 6, 5
 अलोहिअ-आलेखित VI, 14, 3
 अवयरिय-अवतर्गित VII, 11, 10
 अवर-अपर II, 2, 2
 णवराह-अपराध VIII, 20, 12
 *अवरुडिय-आलिङ्गित X, 9, 8
 (D I, 11)
 अवरुण्णर-अपरापर VI, 10, 5
 अवलोइअ-अवलोकित IV, 11, 10
 अवलोव-अव+लोक्य °इ V, 16, 7, °हु V, 15,
 5, °इवि V, 18, 1
 अवसाण-अवसान I, 17, 15
 अवहर-अपहृष्ट IX, 16, 6, रे IX, 14, 4

अवहरिय-अपहृत V, 7, 10
 अवती-दे VIII 1, 6
 अवाय-अपाक IX, 14, 1
 अवाह-अवाध II, 14, 5
 अविरइ-अविरति IX, 12 4
 अविचाय-अविपाक IX, 14, 10
 अस-अण् °इ VI, 3, 9, मि VI, 6 2
 असईयण असती+जन X, 9 9
 असज्झ-असाध्य III, 19, 7
 असत्थ-अशक्त IV 13, 3
 असरण-अशरण IX, 7 11
 असहत-असहमान II, 12 4
 असिलय-असि+लना II, 3 10
 असुइ-अशुचि IX, 11, 1
 असुहत्त-अशुभत्व IX, 20, 21
 असुहाई-असुभाविता IV, 14 1
 असुहावअ-असुभावित II, 10 10
 (H सुहावना good looking)
 असेस-अशेष II, 8, 3
 अह-अथ VII, 14, 8
 अहम्म-अधम X, 22, 4
 अहर-अवर II, 14, 5
 अहरुल्ल-अधर+उल्ल (स्वार्ये) X, 9, 8
 अहग-अभग I, 4, 3
 अहिजलण-अभिज्वलन IV, 14, 2
 अहिणव-अभिनव VII, 2, 8
 अहिणदिअ-अभिनन्दित VIII, 7, 3
 अहिराम अभिराम III, 5, 7
 अहिलस-अभिलप् °हिं V, 1, 12
 अहिलास-अभिलाष VI, 14, 1
 अहीर-आभीर-VIII, 6, 5
 (H अहीर cowherd)
 अहेडुअ-आखेटक VII, 1, 9
 अहोमुह-अघोमुख II, 3, 5
 अकुस-अकुल II, 8, 2
 अगदेस-°शदे I, 3, 5

अच-अर्च °भि X, 3, 10 °एवि X, 17, 3,
 चिवि IV, 11, 9
 अत-अत्र III, 15, 8 (H आत)
 अतेउर-अन्त पुर X 23, 10
 अध-आन्ध दे II 2, 11
 अवारअ-अवकार X, 9, 7
 असु-अशु V, 15, 7 (H आसु)
 असु-अशु X, 19, 4

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आअ-आगत I, 15, 2, इवि IV 1, 9
 आइ-आदि X, 15, 9
 आइच्च-आदिल III, 12, 8
 आइय-आगता III, 19, 7
 आउल-आकुल I, 17, 10
 आउलि-आकुलिन् III, 13, 1
 आपस-आदेश III, 4, 2
 आण-आज्ञा I, 5, 6
 आण-आ+नी णि III, 10, 2, णिवि IV,
 15, 10, णावहि X, 20, 10, णियइ IX, 12, 2
 आणाविअ-आनायित III, 4, 1
 आणिअ-आनीत III, 10, 3
 आय-आगत II, 7, 8
 आयब-आताम्र III, 11 4
 आयण-आकर्ण्य हि II, 1, 13, णिवि
 I, 14, 10
 आयणण-आकर्ण III, 7, 4
 आयर-आ+ह °रेइ IX 14, 8, °रेहु X, 17, 8
 आयर-आदर V, 5, 8
 आरत्त-आरक्त VII, 12, 10.
 आरिस-आर्ष VIII, 10, 6
 आलिह-आ+लिख् हेवि VII, 12, 9
 आव-आ+या इ IV, 3, 2, हु IV, 7, 2,
 हि II, 13, 6, वत II, 12, 6, वेवि
 V, 3, 10, वेविण VIII, 9, 9, वेसइ
 II, 5, 5, वेसहि V, 19, 3.

आसय-आशय X, 29, 6
 आसव-आ+श्रि इ IX, 12, 1
 आसाइय-न X, 28, 4
 आसाऊरिय-आशापूरित VII, 8, 11,
 आसीवाअ-आशीवाद VIII, 7, 3
 आसि-आसात् VII, 11, 10
 आसीस आशी II, 15, 5
 आसु-अव VIII, 8, 5
 आहण-आ+हन् णेइ IX 24, 4
 आहय आहत I, 5, 6
 आहास-आ+माष् °इ V, 17, 7
 आहि-आधि I, 16, 3
 आहरण-आभरण II, 17, 2
 आहीर-आमीर VII, 3, 9
 आहुल-पु X 29, 13
 आह्य-आहृत VII, 12, 5

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इअ-इदम् I, 10, 10
 इअखु-इशु IV, 10, 5
 इट्ट-इष्ट III, 6, 2
 इत्तिअ इयत् III, 7, 9,
 इत्थम्मि-एतास्मिन् V, 9, 6
 इह-एतत् II, 10, 10
 इदिय-इन्द्रिय II, 3, 7
 ईस-ईश X, 11, 3

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उहअ-उदित II, 1, 2
 उगय-उग्रत I, 3, 6
 उगम-उद्गम VIII, 12, 3
 उग्गिण-उद्गीर्ण III, 14, 6
 उग्घाड-उद्+घाट् डेवि X, 13, 8
 उग्घाडिअ-उद्घाटित III, 8, 7
 उच्चा-उद्+चि+णिच् इवि V, 7, 5.

उच्चायिअ-उद्+चायित II, 1, 7
 उच्छव-उत्सव III, 3, 10
 उज्जअ-उद्याप VII, 12, 1
 उज्जअ-उद्यत VI, 13, 5
 उज्जम-उद्+यम् मेह IX, 17, 1
 उज्जल-उज्ज्वल II, 20, 4
 उज्जालिय-उज्ज्वलित III, 2, 10
 उज्जाण-उद्यान IX, 1, 2
 उज्जुय-उद्युत X, 28, 7
 उज्जुव-उद्युत III, 1, 9
 उज्जुव-उद्+यापय् °वेह IX, 16, 8
 उज्जेणि-उज्जयिनी, न VIII, 1, 7, X, 18, 4
 उज्झ-अयोध्य, न III, 1, 12
 उज्झाय-उपाध्याय VII, 2, 5
 उहु-उत्+स्था °हेह IX, 7 3, द्विवि V, 14, 5
 उहुउड-ओष्ठ+पुट II, 14 6
 उहुविय-उत्थापित I 15, 6
 उहुिअ-उत्थित II, 19 6
 उहुविय-उहुयित III 12, 3
 उहुि-उत्+डी वि VIII, 8, 3
 उहुिर-उत्+डी+इर (ताच्छील्ये) I, 17, 7
 उहु-ऊर्ध्व III, 12, 9
 उण्णह-उन्नति I, 16, 10
 उण्णय-उन्नत I, 16, 10
 उक्त-उक्त I, 11, 9, II, 15, 1
 उक्त-उक्त III, 2, 10
 उहालिअ उद्+दारित II, 8, 8, V, 2, 4
 (आलिन्न Hem IV, 124, H उडाना to take away)
 उहुमण-उद्+हुर्मनस् II, 21, 2
 उद्ध-ऊर्ध्व I, 8, 6
 उद्धर-उद्+धृ रेह IX, 13, 1
 उद्धरिय-उद्धृत VII, 12, 3
 उद्धाण-उर्ध्व+आनन VI, 1, 12
 उद्धाविअ-उद्+धावित V, 14 3

उपभोय-उपभोग IX 22, 10
 उपपज्ज-उत्+पद् इ II, 14, 2
 उपपण्ण-उत्पन्न I, 11, 2
 उपपरि-उपरे II, 9 1
 उपपलखेहि-उत्पलखेटी, न VI, 11, 2
 उपपाइय-उत्पादित VI, 16, 6
 उपपाडिय-उत्पाटित X, 23 9
 उपपाय-उत्+पादय् °इ IX, 14, 2
 उब्भव-उद्भव X, 6, 4
 उब्भा-उद्भूत V, 15, 6 (M उभा)
 उब्भिय-उद्भूत VII, 9, 9
 उर-उरस् V, 19, 1
 उवएस-उपदेश VII, 12, 8
 उवगय-उपगत V, 7, 2
 उवयार-उपकार II, 10, 1
 उवर-उदर IX 5, 1
 उवरि-उपरि II, 19, 10
 उवलक्खिअ उपलक्षित II, 17, 9
 उवलद्धिय-उपलब्ध V, 9, 2
 उववण-उपवन I, 14, 2
 उववास-उपवास IV, 8, 4
 उवविट्ठ-उपविष्ट IX, 19, 8
 उवसग्ग-उपसर्ग II, 4, 1
 उवसम-उपशम II, 4, 8
 उवसाहिअ-उप+साधित V, 2, 7
 उवहसिय-उप+हसित VI, 4, 1
 उवाअ-उपाय VIII, 7, 11
 उव्वम-उद्+वम् °मेह IV, 14, 4
 उव्वस-उद्वास II, 11, 3, VIII, 11, 8
 उव्वह-उद्+वह हेह IX, 14, 5
 उव्वाहुल-उत्सुक VII, 11, 8, X, 29, 13
 (D I, 136 prob from उद्वाह anxiety)
 उव्वेविर-उद्+वेप्+इर (ताच्छील्ये) V, 15, 2
 उसह-औषध IX, 10, 2
 उबर-उदुम्बर IX, 21, 5

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- ऊवडीय-उत्पत्ति V, 4, 7
 ऊसस-उद्+श्स् सेह II, 11, 3
 ऊसह-औषध IX, 23, 5
 ऊहण-ऊहन VIII, 16, 2

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- एअ-एतत् I, 11, 5
 एक्क-एक I, 1, 6
 एक्कल्ल-एकाकिन् VII, 1, 10 (H अरेला alone)
 एकत-एकान्त VII, 4, 4
 एकतर-एकान्तर V, 10, 2
 एत्तिअ-एतावत् IV, 17, 7
 एत्थत्थि-अत्र+अस्ति I, 3, 5
 एयमण-एकमनसू V, 2, 13
 एयारस-एकादश X, 16, 6
 एवहिं-एवम् I, 10, 10
 एवविह-एवविध II, 12, 7
 एह-एषा I, 15, 5
 एह-एतत् I, 11, 3

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- ओहिणाण-अवधि+ज्ञान V, 11, 4

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- कअ-कृत VII, 7, 10
 कइलास-कैलाश, प IV, 4, 10
 कइत्तल्ल-कुत (ल) III, 13, 6 (भाला, टि.)
 कउंसविं-कौशाभौ, न I, 7, 9, VI, 1, 3, X, 11, 1, X, 12, 6
 कउंसीस-कौसीस I, 4, 2 (H कौसीस)
 कज्ज-कार्य I, 13, 4
 कट्ट-कृते °ट्टि VIII 12, 6
 कट्ट-काष्ठ VII 12, 6
 *कडप्प-कटप्र (निकर) IV, 9, 2, (D II, 13)

- कडयड-onomatop III, 18, 6
 कडि-कटि III, 2, 5
 कडियल-कटि +तल III, 2, 6
 कड्ड कृष् ढुंऊण VII, 10, 3, डुंवि X, 13, 7
 कड्डिअ-कृष्ट II, 3, 3
 कडिण-कठिन I 16, 4
 कण कण् णेह IV, 15, 6
 कणउज्ज-कान्यकुब्ज, न II, 10, 4
 कणय-कनक III, 2, 10
 कणयउर-कनकपुर, न VI, 13, 8
 कणयप्पह-कनकप्रभा, स्त्री VII, 14, 10
 कणयमई-कनकवती, स्त्री VI, 14, 9
 कणयामर-कनकामर the author I, 17, 16 etc X, 28, 2 X -24
 कण्ण-कन्या II, 12, 2
 कण्ण-कर्ण II, 10, 10
 कण्णजाअ-कर्ण+जाष VIII, 20, 10
 कण्णरअ-कर्ण+रव IV, 6, 5
 कण्णसअ-क-या+शत VIII, 9, 10
 कत्ती-कर्तरी X, 19, 8
 कत्थइ-कवित् IV, 5, 2 (Hem II, 174)
 कहम-कर्म X, 5, 11
 कप्पड-कर्पट X, 20, 6 (H व पडा)
 कप्परुखल्ल-कल्प+वृक्ष II, 1, 3
 कप्पवच्छ-कल्पवृक्ष VII, 5, 10
 कप्पत-कम्पमान III, 14, 6
 कप्पूर-कर्पूर X, 24, 2
 कम-क्रम (पाद) II, 14, 9
 कमलायर-कमलाकर X, 2, 3
 कम्म-कर्म I, 1, 5
 कम्मट्टगठि-कर्म+अष्ट+ग्रन्थि III, 12, 9
 कम्मासव-कर्म+आश्रव IV, 10,
 कय-कृत I, 1, 7
 कयत्थ-कृतार्थ I, 8, 3
 कयलि-कदली I, 16, 2
 कयत-कृतान्त I, 1, 5

कयायर-कृत+आदर VII, 4, 9
 कयार-नेदर IX, 18, 7
 कया वि-कदापि I, 10, 7
 कर-कृ २ II, 9 10 म II 6, 3 ° हि II,
 10, 2 ° हि IV, 1, 5, हु II, 11, 6 रति
 III 3, 8 रि II, 15, 1, रेविणु I, 10, 8
 °रिवि II 3, 10 °रजहि X, 3, ५ रेवइ
 IX, 6, 7' रेवउ II 13, 2 रेसइII,
 19, 7 °रेमहि II, 8, 10 रेहि II, 17, 6
 करकड-the hero I, 2, 3 etc
 करतण कर्तृत्व X, 12, 8
 करयल-कर+ल I, 15, 6
 करत-कुवत् I, 2, 10
 कराव-कृ+णिच् हु V, 7, 3
 कराविअ-कारापित IV, 5, 7
 करि-करिन् V, 11 6
 करिराअ-करिराज I, 16, 3
 करिसणु-करिणु X, 29, 9
 करिंद-करी द्र IV, 6, 4
 करुण-करुण VI, 3, 1
 करुणभाअ-करुण+भ व X, 23, 4
 करुणवत-करुण+वत् VI, 6 3
 करुणसर-करुण+स्वर VII, 10, 14
 कलउ-कल II, 18, 9
 कलत्त-कलत्त V, 15, 3
 कलयल-कलकल III, 16, 3
 कलयठि-कलकडा III, 1, 7
 कलस-कलश III, 3 10
 कलसर-कल+स्वर II, 8 12
 कलायर-कलाकर (चद्र) II, 16 9
 कलिअ-कलित I, 2, 2
 कलिग-दे X, 10, 2
 कलिंजर-प I, 12, 9
 कल्लाण-कल्याण X, 25, 5
 कल्लाणय-कल्याणक I, 2, 2
 कवड-कपट VIII, 7, 6

कवण-को तु II, 12, 1 (II कौन)
 कवल्लिअ-कालिन् X, 23, 3
 कवाल-कपाल, II, 7, 9
 कपिलकेस-कपिलकेश II, 12, 3
 कपोल-कपोल VII, 13, 5
 कव्व-काव्य II, 9, 3
 कसण-कृष्ण I, 16, 11
 कसण-कृश VI, 6, 6
 कसताडण-कशा+ताडन VIII, 9, 5
 कह-कथम् or कदा II, 4, 10 (M केन्हा)
 कह-कथा V 2, 8
 कह-कथ् °इ I, 15, 2, मि I, 2, 3, °हि II,
 4, 10 हत IV, 7, 4, हिनि V, 12, 6
 हेइ V, 1, 4
 कहप-कथमपि I, 2, 6
 कहथ-कदापि II, 14, 1
 कहाणी-कथानक, II, 14, 3
 कहिअ-कथित II, 11, 1
 कहि-व I, 11, 5 (II कहा)
 कहिं मि-कापि I, 17, 9
 कचनमई-काचनवती, स्त्री VI, 16, 3
 कटइय-कण्ठकित IV, 9 9
 कत-कान्त V, 5, 2
 कपिर-कम्प+इर (ताच्छील्ये) X, 19, 10
 काअ-काय IX, 12, 8
 काइ-किम् IV, 12, 6 (Mr काइ G का)
 काउल-कैल IX, 13, 8 (कुत्तित कुल, टि)
 काउसग्ग-कायोत्सग X, 26, 10
 कागली-काकली (soft sweet tone) (वाणा,
 टि) III, 6 3
 * काणि लउत्ता I, 2 6, VI, 11, 8, VIII,
 5, 6
 काणीण-कानान / कन्याया अनूढाया अपत्यम्) I,
 5 1
 कामुकोयण-काम+उत्कोपन X, 27, 7
 कामुय-कामुक I, 4, 9

कायर-कातर X, 29 8
 कारवीअ-कारापित V, 3 2
 कारुण-कारुण्य VII, 14, 5
 कारोहण वन X 19 7 (पर्वतरुहणाचल, टि कार
 a hillock, Apte Dic)
 कार्लिजर-प VI 2, 4
 काहल-तत्सम् (वाद्यविशेष) II, 20 2
 किअ-कृत II, 4, 1
 किज्ज-कृ passive or potential °इ II,
 14, 1, VI, 3, 5
 किणिअ-कात VIII, 16, 4
 किण्णरि-किनरी I, 15, 10
 कित्ति-कीर्ति II, 3, 6
 कित्तिय-कियत् VIII, 18, 3
 किय-कृत II, 14, 2
 कियत्थ-कृताथ IX, 17, 1
 किर किल II, 8, 7, III, 12, 1
 *किर-सम्बन्धार्थे III, 6, 3
 किराय-किरात VIII, 16, 2
 किरिया-क्रिया X, 26, 8
 किलाविय-किल् (to cast out) p p
 causal VI, 5, 3
 किलेस-केश IX, 14, 9
 किवाण-कृपाण II, 3, 3
 किसोयरि-कुशोदरी VII, 13, 10
 किशोर-किशोर VIII, 2, 3
 किह-कथम् III, 1, 11
 कीय-कृत I, 2, 7
 की-क °इ I, 10, 1, V, 16, 3, X, 26,
 22 (करोति)
 कील्-कीडा I, 10, 1
 कील-कील् एह VII, 9, 3 °लेइ VI, 12, 8
 कीलणत्थ-काडनार्थ V, 4, 6
 कीला-कीअ VI, 10, 6
 कीलाघर-काडाग्रह IV, 4, 9
 कीलिर-काइ+इर (ताच्छीत्ये) I, 8, 4,
 VI, 10 6,

*कीस-किम् (प्रश्नसूचक) X, 1, 3 (Pai
 826, H कैसा, prob from काइस)
 कुच्छिड-कुक्षि VII, 2, 4
 कुडिल-कुटिल II, 14 11
 कुडिलवत-कौटिल्य+वत् III, 12, 6, X, 23, 9
 कुणत कुयत् I, 9, 8, VIII, 14, 5
 कुद्ध-कुद III, 12, 4
 कुमर-कुमार II, 19 7
 कुमरत्तण-कुमारत्व VI, 8, 6
 कुम्म-कूर्म III, 18, 6
 कलिस-कुलिश IV, 15, 3
 कुविय-कुपित III, 17, 9
 कुव्वत-कुर्वत् V, II, 13
 कुसुमउर-पुर, न I, 6, 1, X, 13, 5
 कुसुमत्त-°दत्ता, छ I, 15, 9 X, 13, 5
 कुसुमदत्त-पु I, 6, 7
 कुसुमाउह-°नायुध (काम) VI, 9, 3
 कुसुमावलि-छ VII, 16, 4, X, 24, 3
 कूअ-कूप VII, 3, 4
 कूर-तत्सम VIII, 13, 10, X, 14, 6 (भक्त
 D II, 43, K Mal T कूळ or कूर
 boiled rice)
 केउमइ-केतुमती, छी VI, 12, 1
 *केणअ-पूजाद्रव्य X, 17, 5 (केवडि पुज्ज, टि,
 M केणं an article of merchandise)
 केत्तहो-कुपचित् VI, 8, 10
 (old H कितहु)
 केत्तिअ-कियत् I, 11, 3
 केत्थु-कृत II, 1, 10
 केयइ-केतवी I, 16, 11
 *केर-सेवा III, 10, 9, IV 1, 5,
 VII, 15 8, VIII, 10, 10
 केलि-कदली III, 6, 6 (H केली)
 केव-किम् or कथम् IV, 13, 7
 केवल-ज्ञानविशेष IV, 10, 6
 केस-केश I, 17, 8

केसरि-केसरिन् IV 15, 4
 कोऊहल-कौतुहल IV, 13, 6
 *कोकाविअ-को इति शब्दा आहत IV, 12, 1
 कोक-आहे लथ वातु हु VI, 11, 11
 कोड-कोठ VI, 15, 1
 कोमलिय-कोमल VIII 16, 9
 *कोर-अनुपभुक्त (वस्त्र) X, 17, 4 (H कोरा)
 कोसेय-काशेय I, 4, 4 (H कोसा silk)
 कोह-कोव I 1, 8
 कोहाइ-कोव+आद IX, 10, 8
 कोहाणल-कोधानल II, 4 7
 कौकण देश VII 1, 12 9
 कौत-कुत III, 13 7

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खगणाह-खगनाथ III, 18, 9
 खगवइ-खगपति VI, 16, 9
 खगाधेणु-खड्गधेनु VII, 10 3
 खगुगगामिय-खड्ग+उद्गमिन् III, 15 11
 खज्ज-खाद (कर्मणि) इ IX, 21 10
 *खड तृण VIII 12 6 (D II, 62
 M खड But here it probably
 means wood)
 खण-खन् हि IV, 9 1
 खणद्ध-क्षणर्ध I, 10, 6
 खणिय-खनित IV, 8, 7
 खद्ध-खादित II, 15, 5
 खप्पर-खर्पर I, 17, 14
 खम-क्षमा IX, 13, 9
 खम-क्षमा °हि III, 22 2, हु VIII, 19, 5
 °मदु X, 28, 8, माधु II, 18, 3
 खय-क्षय X, 23, 5
 खयर-खचर II, 21, 8
 खल-खल् °लति VII, 5, 6, लत II, 3, 1
 खलखल-onomatop IV, 14, 6

खलभल-onomatop III, 18, 7
 खलिय-खलित III, 12 4
 खव क्षप् हि I 11, 2 वेइ IX, 14, 3
 खचिय-क्षपित VI, 6, 8
 खच्चिय-खाचित or कृष्ट III 8 6, V, 10, 9,
 VII, 9, 8 (H खौचना to pull up)
 खजय-खज I, 5, 6
 खडाविय खण्डापित II, 8 6
 खडिअ खणित IX, 1, 1
 खत-स्कुव (a flock) or खादत (eating)
 or खा (ashamed as in Marathi)
 I, 3, 8
 खध-स्कुध I, 12, 4
 खभ-स्म्भ IX, 13 3
 खभायच्च-न VIII, 12, 10, VIII, 14, 9,
 VIII, 15, 1
 खा-खाद् इवे VI, 5, 6, °हु VII, 3, 7
 खाण-खदन VIII, 2, 2, IX, 23, 6
 (H खाना food)
 खाणाविय खनयित IV, 8, 5
 खिणि-फविशेष (II खिनी or खिरनी)
 IX 21, 5
 खीण-क्षीण VII 1, 6
 खुडिअ-खण्डित X, 2, 8 (H खौटना to
 pluck)
 खुहुय क्षुद्र+क V, 13, 6
 खुहिय-क्षुध III, 2 1
 खेअ-खेद VIII, 12, 5
 खेत्त-क्षेत्र I, 3, 8
 खेयर-खेचर II, 5, 2
 खेव-खेद II, 14, 2
 खोह-क्षोम् °इ X, 29, 7
 खोह-क्षोभ III 18, 4

ग

गध-गत I 12, 10

गुणविणीय- विनीत V, 19, 7
 गुणाल-गुण+आल (मत्वर्थे) V, 12, 2
 गुण्यवि-गोपित X, 13, 1
 गुण्य-गुप् पति III 15 8
 गुलिया-गुलिका VII, 5, 13 (a stone-
 ball, कन्दुक D II, 103, H गुलिया)
 गुलुगुलत-onomatop III, 13, 4, V,
 14, 4
 गुणायर-गुणाकर III, 3 11
 गुणाल-गुण+आल (मत्वर्थे) VII, 13, 4,
 X, 27, 1
 गेणह-ग्रह °हेवि IX, 20, 15
 गेणहत-गणहत III, 14, 3
 गेहिणि-गहिणी X, 11, 1
 गोउर-गोपुर I, 10, 9
 गोयर-गोचर I, 17, 8
 गोवद्धण-गोवधन, प IV, 11, 2
 गोहणणाह-गोधन+नाथ VII, 3, 5

घ

घघर-घर्ष IV, 15, 6 (घघर-जघनस्थवल्लभेद
 D II, 107, does not suit here)
 घट्ट-घट्ट इ 10, 10
 घड-घट X, 26, 2
 घड-घट्ट डति X, 25, 5, डतु IX, 16, 8
 घडिअ-घटित II, 7, 10
 घडीय-घटित (lengthened for metre)
 IV, 9, 4, VII, 12, 6
 घण-घन III, 3, 4
 घय-घृत III, 8, 8
 घर-गृह I, 1, 11
 घरट्ट-(तत्सम) a grinding stone
 III, 22, 7
 घरिणि-गृहिणी I, 2, 9
 घरवय-गृह+वत IX, 22, 2

*घल्ल-क्षिप् °इ VI, 11, 11, IX, 4, 4 (Hem
 IV, 334, 422, ex M घालणे)
 *घल्लिअ-क्षिप्त V, 2, 4, VII, 4, 5
 घाअ-वात VIII, 9, 4
 घाडुण-घातयित्वा VII, 10, 7
 घार-पक्षिविशेष I, 17, 4 (M घार)
 *घित्त-क्षिप्त I 4 5, (See Notes on
 Nayakumara-cariu III, 6, 11)
 घिय-घृण X, 26, 2
 घुल-घूर्ण लति I, 16, 14, IX, 3 9 (M
 घेळणे)
 घुलत-घूर्णत् I, 9 4
 घुसिण-घुसण IV, 11, 4
 घोडअ-घोटक VII, 2 6 (H घोडा)
 घोलिर-घूर्ण+हर ताच्छील्ये I, 17, 8
 घोसिअ-घोषित II, 20 10

च

चउक-चतुष्क IX, 10, 8
 चउगइ-चतुगति I, 1, 6
 चउथिय-चतुर्थ X, 12 4
 चउदह-चतुर्दश IX 15, 1
 चउदिस-चतुर्दिश III, 12, 13
 चउमेय-चतुर्मेद VI, 3, 7
 चउरग-चतुरङ्ग IV, 1, 14
 चउरिय-चमरी VII, 7, 10
 चउविह-चतुर्विध II, 7, 6
 चउवीस-चतुर्विंशति V, 4 8
 चउसत्थिय-चतु शास्त्रीय VIII, 17, 8
 चक-चक्र II, 9, 5
 चकलत्त-चक्रत्व V, 1, 9
 चकवाल-चक्रवाल V, 2, 1
 चकहर-चक्रधर IX, 7, 9
 चकसर-चक्रेश्वर X, 26, 1
 चकोरअच्छि-चकोराक्षी VII, 4, 8

- चकलु-चक्षु VII, 1, 4
 चक्करवत-चक्करी+वत् II 20, 7 sportive,
 or चक्करवत् square i e massive,
 Hem II, 12, चक्कर जजर Hem IV 325)
 चक्षिअ-चक्षित IV, 11, 4
 चट्ट-(त्तम, शिष्य) VII, 2, 5
 *चड-आरुह् इ IV, 5, 5, डावहु X, 5, 1
 डेवि I, 10, 9, डविणु VIII 7 10 डेसहि
 II, 8, 3 (Hem IV, 206, H चढना)
 *चडफडत परिस्फुरत् VIII, 20 5, (H
 तडफडाना)
 *चडाविय-आरोहित I, 12, 4, IV, 6 6
 *चडिअ-आरुह् III, 1, 3, VIII, 9, 3
 *चडिण्णअ-आरुह् III, 3, 2, VII, 8, 8
 *चडीणा-आरुह् III, 6, 2
 *चडीय- आरुह् X, 13, 9
 चत्त-त्यक्त III, 20 6
 चप्प-चाप III, 18 3
 *चप्पिय-अकान्त VIII, 20, 8, (Hem
 IV, 395, M चापणें, चोपणें)
 चमक-चमत् +क °इ VII, 6, 3
 (H चमकना, चौकना)
 चमकिय-चमत्कृत VII, 11, 4,
 VIII, 17, 11
 चम्मय-चर्म+क VII, 10, 8
 चयारि-चत्वारि IX, 23, 3
 चलण-चरण II, 4, 5
 चलाविय-चालित II, 20, 4
 चल्लिअ-चलित IV, 1, 13
 चवल-चपल IX, 18, 3
 चव-वच् (by वर्णविपर्यय) °इ X, 8 3 (Hem
 IV, 2)
 चर्ग-चर्ग (handsome M चागल) I, 16, 3
 चदलेह-चदलेखा, II, 6, 5
 चदलेह-चन्दलेखा, की VII, 16, 3;
 X, 24, 4,
 चदाणण-चन्द्रानन VIII, 16, 10
 चदायण-चन्द्रायण IX 14, 8
 चदारिसि-चद्र+रुषि X 28, 1 (The
 gotra of the poet)
 चदेवा-च द्रोपक X, 17, 9 (H चदेवा
 चदेवा)
 चप चम्पा, न II, 5 2
 चपय-चम्पक I, 14 6
 चपा-चम्पा, न I, 3, 12
 चपाहिअ-चम्पाधिप III, 14, 9
 चाउरग-चतुरङ्ग IV, 2 5
 चामीयर-च मीकर III, 3 6
 चारिय-चारित (fed) VIII, 2 2 (H चराना)
 चाव-चाप IV, 6 6
 चिक्कार-चीत्कार onomatop III, 14 2
 चिच्चिजाल-अर्धि+जाल I, 17, 7
 (D III, 10)
 चिण-चि णेवि IV, 13, 5
 चिणिअ-चित्त V, 13, 2
 चिण्हधअ-चिन्ह+ध्वज III, 16, 6
 चित्तधया-चित्र+ध्वजा VIII, 3 8
 चित्तलिय-चित्रालय I, 4 6
 चित्तलिय चित्रलिप्त VI, 4, 8
 चिराणअ-चिगतन VII, 3 4,
 VIII, 14, 2
 चिरु-चिरम् IV, 13, 3
 *चिधिय वल्लण्ड (पट्टर) I, 17 8
 चुअ-च्युत IV, 6 5 (H M चिधी)
 *चुक-भृश् इ II, 8, 5 (Hem IV, 177,
 H चुकना, M चुकणे)
 चुणत-चिन्वत् VIII, 14, 1 (Hem
 IV 238)
 चुवअ-चुवक IX, 12, 2
 चुय-चत्त I 14, 6
 चेद-चेद् इ VIII, 3, 6
 चेडिअ-चेटिका II, 15, 7.

चेर-दे IV, 1, 5, VIII, 18, 5
 *चोज आ ३५ II 7, 8 (D I' I, 14,
 Pal 451, H चाज)
 *चोज-चिन्ता VI, 6, 2
 चोड-दे I, 10, 5, VIII, 19 3
 चोर-चौर I, 17, 4
 चोरिअ-चैर्य IX, 22, 6

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छगड षट्+रण्ड I 3 4
 *छज राज्, शोभ इ I, 9, 3 (Hem
 IV, 100 prob from सच्)
 *छजमाण-सज्जमान शोभमान VII, 9, 6
 छडय-छग I, 4, 7
 छणवासर क्षण (पूणिमा) V, 19, 5
 छणव-क्षुद्र+नौ (?) VII, 8, 10
 छत्त-छत्र II, 8, 2
 छत्ताइमाण-छत्रायमान IV, 9, 2
 छम्म-उच्च VII, 16 6
 छन्वासय-षट्+आवश्यक IX 20 20
 *छड-मुच् इ III, 5 3 °उ II, 4, 6, हि
 III, 21, 5, डावइ II, 11, 2 डिऊण
 VII, 10 1, डाविय V, 18 2 डिबि III
 2, 6 (Hem IV, 91 II छाडना)
 छाइय-आदित III, 16, 3
 छाय-छया I, 7, 9
 छिण्ण-छिद् हु VIII, 7 8
 छिणिणअ-छिन III 16, 6
 *छिव-स्पृश् इ I, 4, 2 (Hem IV, 182,
 H छीना to touch)
 छिंदण-छदन IV 10 3
 *छुइ-मुच् (कर्मणि) इ IX, 5 10 (H
 छटना to be released)
 *छुट्टिय-मुक् III, 20, 10, X, 14, 1
 (H छटा)
 *छुड-क्षिप्रम् III, 19, 1

*छुइ क्षिन् I, 7, 3 X, 13, 1 (Hem
 IV, 143)
 छुरिअ-शुरिका III 13 7
 *छुह-क्षिप् उ IX, 7, 5 द्विवि X, 12, 9,
 (Hem IV, 143)
 छुह-सुधा V, 4 8
 छुहतणह-क्षुधा+तृषा V 0, 4
 छेत्त-क्षेत्र I, 3, 3
 छेयण-छेदन IX, 8, 5
 छेयतर-छेदान्तर II, 9, 7
 *छोड-मोचय् इ X, 7, 5 (H छोडना to
 unite)
 छोहारदीव-द्रापविशय VIII, 10, 3

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जइ-यदि I, 2, 4
 जइयहु-यदा II, 8, 10 (H अयोहा)
 जइवर-यतिवर VI, 2, 8
 जइवि-यद्यपि I, 2, 5
 जई-यति V, 9, 1
 जईसर-यताश्वर IX 22, 2
 जउ-यावत् II, 21, 3 (H जब)
 जउणा-यमुना (नदी) X, 12, 9
 जउलणि-यावत्-लभम् VIII, 2, 9 (H जबलग
 or जौलें)
 जम्ब-यक्ष I, 3, 7
 जगतिलभ-जगत्+तिलक IV, 15 10
 जगत्तअ जगत्+त्रय V, 6, 3
 जडीअ-जटित IV, 9, 4
 जण-यान II, 2, 4
 जणवअ-जनपद I, 2, 4, X, 29, 14
 जणवइ-जनपति VI, 16, 8
 जणवर-जन्तुवर VIII, 7, 6 (H जानवर)
 जणाविअ-ज्ञापित II, 9, 9
 जणिअ-जनित V 7, 1
 जम-यम II, 6, 8

- जमराय-यमराज IX, 5, 1
 जम्म-जन्मन् V, 12, 3
 जम्मावयार-ज मावलार X, 26, 11
 जस्मि-यस्मिन् V, 11, 6
 जयएव-जयदेव पु I, 2, 9
 जयती-न VI, 10 3
 जर-उवर III, 4, 11
 जलण-ज्वलन II, 14, 7
 जलहर-जलधर I, 10, 8
 जलहि-जलध I 2, 5
 जलिअ-ज्वलित III, 8 8
 जलोहिय-जल+आर्द्र VI, 1 1 2
 जविय-जपित VII, 12, 8
 जसलुद्ध-यशोद्धू VIII, 18, 10
 जसहद्द-यशोभद्द, मुनि II, 7, 5
 जसहर-यशोधर मुनि, V, 8, 10, X, 5, 1
 जह-यथा III, 1, 12
 जत-यान् (pre part of या) I, 13, 10
 जत-यन्त्र II, 9, 4
 जप-जल्प् इ II, 19, 7 (substitute for
कथ् Hem IV, 2)
 जपिअ-जल्पित VI 14, 3
 जबुदीव-जम्बूद्वीप I, 3, 1
 जा-यावत् I, 12, 1
 जा-या इ I, 12, 9, °हि I, 13, 6, हु III,
5, 2, °इवि, II, 11, 9, उ IV, 3, 2,
वि V, 1, 12
 जाइ-जाति IX, 8 4
 जागर-जाग्र °रवि X, 17, 6
 जाण-यान VII, 11, 20
 जाण-ज्ञा मि I, 2, 5, हि III, 21, 3,
णत III, 20, 8, °णिवि II, 4 9
 जाणाविअ-ज्ञापित II, 9, 7
 जाणिअ-ज्ञात I, 11, 2
 जाम-यावत् I, 14, 3
 जामाय-जामात् VII, 8, 5
 जामिणी-यामिनी I, 8, 5
 जाय-जात I, 17, 10
 जाला-ज्वाला II, 14, 7
 जाव-यावत् I, 13 1
 जिण-जि °इ VIII, 13, 4, णह, VIII,
14, 10, °णेवि V, 19, 3
 जिणिय-जित VIII, 13, 5
 जिणिद्-जिने द्र V, 6, 2
 जिणेसर-जिनेश्वर V 6, 1
 जित्त-जित II, 11, 2
 जिय°-जित V, 6, 7
 जिह-यथा III 1, 1 2
 जीअ-जीव II, 15, 4
 जीय-जित VIII, 15, 4
 जीह-जिह्वा I, 17, 6
 °जुअ-युत III, 16, 4
 जुज्झ-युद्ध II, 9, 6
 जुण्ण-जीर्ण X, 18, 9 (M जूना Hem
I, 102)
 जुत्त युक्त I, 12, 5
 जुय-युत II, 9, 2
 जुवई-युवति VII, 7, 4
 जुवल-युगल VII, 15, 9
 जुवाण युवन् VII, 7, 6
 जुज-युज् °इ IX 20, 21
 जुजिअ-योजित VI, 2, 9
 जूरिय-ज्वरित I, 17, 9 subs for खिद्
Hem IV, 132, 135)
 जूव-यूत VIII, 13, 4
 जूवार-यूतकार VIII, 15, 2
 जेट्टउत्त-ज्येष्ठ+पुत्र VIII, 4, 8
 जेम-यथा I, 10, 4
 जोइ योगिन् IX, 24, 1
 *जौइअ-दृष्ट 1, 7, 5
 *जोड-योजय् णिवि II, 1, 12, X, 19, 10,
X, 28 8
 जोय-योग X, 26, 14
 जोयण-योजन I, 3, 2

जोव्वण-यौवन X, 13, 9

जोह-योध III 17 7

जोहिय-योधित III, 17, 7

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झच्छि-झटिति VIII, 4, 3

झरंत-झरत् III, 1, 3

झलझलिअ-onomatop III, 18, 8

झलाझल-onomatop IV, 6, 5

झा-ध्वै °एवि VII, 12 10, °यइ VII, 13 1,

°यहि VI, 10, 1

झाण-ध्यान II, 7, 7

झाणजोइ-ध्यान+योगिन् IX, 13, 8

झाणट्टिय-ध्यान+स्थित III, 2, 1

झाणाणल-ध्यान+अनल X, 27, 5

झाय-ध्यात V, 5, 8

झिज्ज-खिद् °इ IX 8, 7

झीण-क्षीण II, 6, 9, III, 6, 5

झुणि-ध्वनि X, 6, 3

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टक्क-जातिविशेष VIII, 16, 1

टलटलिअ-onomatop III, 18, 7

*टिट-धूतस्थान VIII, 15, 2, (टैय D IV, 3, 1)

*टेवत-तोत्रीकुर्वत् (?) X, 19, 8 (H टेना to sharpen)

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ठा-स्था Imperative IX, 20, 15

ठाअ-स्थान III, 11, 2, V, 3, 3 (H ठव)

ठाण-स्थान II, 15, 3

ठिअ-स्थित III, 4, 3

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डक्काइ-हुत्कार onomatop (H डकार)

डज्जमाण-दध्मान J, 17, 10

डर-दर (भय) VII, 3, 4

डरिय-दीर्ण (ह+क्त) I, 1, 6, VIII, 18, 11
or पतित as in H डरा fallen

डसिअ-दष्ट VII, 4, 6

डसियाहर-दष्ट+अघर III, 13, 10

डभ-दम्भ IX, 12, 5,

डिडिम-वाद्यविशेष II, 11, 6,

डोल-दोलाय् इ IV, 15, 5

*डोहत-गम्भार+अत I, 13, 10 (H M
deep water)

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*ढख-शुष्कप्राय I, 14, 2 (M ढाक an old
and decaying tree ढक ध्वाक्ष of D
IV, 13 and Pa1 67 does not suit
well)*ढाल-निर+वम् लेखहि II 19 10, H ढालना
to pour down)

डुक्क-ढौकित IV, 5, 4, VII, 10, 6

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णइ-नदी I, 3, 3

णअ-नव IV, 13, 9

णअ-नत II, 2, 9, VIII, 4, 2

णउ न I, 14, 12

णउल-नकुल IX 9, 7

*णग्गुड-नग्न VIII, 15, 5 (H नगोइ
penniless)

णच्च-नृत् इ III, 3, 5 (Hem IV, 225)

णच्चण-नतैन VIII, 10, 1

णच्चिर-नृत्+इर (ताच्छील्ये) I, 17, 6 (रमणशीले
D IV, 18),

णट्ट-नष्ट II, 13, 7

*णडिय-वञ्चित, VI 10, 9 (D IV, 18)

णण्ह-स्निग्ध VIII, 2, 6,

णत्थि-नास्ति I 2, 11
 णद्-नाद IX, 2, 2
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 *गिद्धाडिअ-निस्सारित X, 1, 9
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 गिवइ-नृपति III, 11, 9
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 तइयडु-तदा VI, 11, 18
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 तववण-तपस्वरण II, 13, 7.
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 तवसिरि-तप +श्री III, 22, 8
 तवोहण-तपोधन VI, 6, 6
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 तिहुवण-त्रिभुवन VI, 1, 9
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 तुट्ट-तुष्ट VII, 8, 5
 तुट्ठि-तुष्टि IV, 11, 3
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 तुरअ-तुरग VII, 2, 7
 तुरत-त्वरित II, 15, 3
 तुरिअ त्वरित II, 10, 7
 तुल्ल-तुल्य VIII, 6, 10
 तुसार-तुषार IX, 14, 4
 तुहार-तव II, 18, 5, (H तुम्हारा).
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 तेत्थु-तन I, 14, 10
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 तोअ-तोय II 14 8
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 *थट्ट-समूह III, 8, 6 (M. थट or थड, H.
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 *थिप्प-विगल् पति III, 15, 8, (Hem
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 थीवेअ-ली+वेद X, 15, 5
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 दिअ-द्विज X, 21, 3
 दिणसर-द्विजेश्वर II, 20, 1
 दिन्ख-दृश् विखवि II, 12, 8
 दिक्ख-दीक्षा X, 24, 7
 दिज्ज-दा (कर्मणि) °इ II 15, 2
 दिट्ठ-दृष्ट I 14, 2
 दिढ-दृढ II, 9, 5
 दिणयर-दिनकर I, 1, 1
 दिण्ण-दत्त I, 10, 5
 दित्त-दीप्त I, 4, 5
 दिप्पंत-दीप्यमान III, 14, 6
 दिम्मुह-दिङ्मुख II, 3, 4
 दियवर-द्विजवर III, 4, 3
 दियह-दिवस II, 5, 10
 दियंबर-दिगम्बर X 28, 2
 दिवह-दिवस III, 8, 3
 दिवायर-दिवाकर II, 3, 1
 दिविडदेस-द्विविडदेश IV, 1, 4
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 दुम्मण-दुर्मनस् I, 15, 7
 दुम्मिय-दून VI, 8 9, VIII, 19, 3
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 दुम्मुह-दुर्मुख VII, 11, 11
 दुरिय-दुरित I 5, 6
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 दुहिय-दुहित् X, 12, 2
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 धणुवेय-धनुर्वेद II, 9, 5
 धणुहडिय-धनु + घटिका or घटिका (?)
 VII, 5, 13 (prob a catapult)
 धणुहर-धनुधर III, 12, 12
 धण्ण-ध य I, 14 12
 धम्म-धर्म I, 13 4
 धय-ध्वज II, 8 2
 धर-धृ ०मि IV, 13, 5, ०हि II, 11, 8
 धर-धरा III, 2, 8
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 धराणिवाल-धरणीपाल VII, 8, 8
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 धिदु-अधिष्ठित (?) I, 17, 4
 धिदु धृष्ट III, 17, 2
 धीय-दुहितृ I, 16, 6
 धुण-धू इ IV, 15, 6, णिवि II, 20, 10
 धुत्त-दुहितृ VIII, 11, 2

धुर-धुय VIII, 2, 5
 धूमकेउ-०तु पु VI 10, 4
 धूय-दुहितृ VII, 7, 9
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 पइदुण-प्रतिष्ठान, न VI, 9, 2
 पइडिअ-प्रकटित X, 29, 14
 पइण्ण-प्रदत्त II, 12 8
 पइस-प्र+विश् इ III, 3, 7 हु VI, 5 5
 पइसर-प्रति+स्र उ IX, 7, 4, रिवि X, 23, 12
 पइसत-प्रविशत् III, 1, 11
 पइसार-प्रतिसार (प्रवेश) IV, 3, 4
 पइसारिअ-प्रतिसारित (प्रवेशित) III, 3, 10
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 त्वया I, 10, 9, तुभ्यम् III, 11, 9.
 पउत्त-प्रोक्त III, 10, 1
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 पउम-पद्म IV, 4, 6
 पउमपउ-पद्मदेव, पु VI, 11, 3
 पउमावइ-पद्मावता, स्त्री I, 7, 9, II, 1, 12
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 पक्ख-पक्ष III, 6, 5
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 VII 9, 6, लेइ IX, 13 5
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 पज्जालियमाण-प्रज्वलत् III, 7, 2
 पट्टण-पटन I, 13, 8
 पड-पत् डेइ IV, 6, 3
 पडधर-पट+वर III, 5, 1
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 पडिकेसव-प्रति+केशव IX, 17, 11
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 पडिम-प्रतिमा IV, 11, 10
 पडिलव-प्रति+लप् इ VIII, 10, 9
 पडिव-प्रतिपद् X, 15, 9
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 पडिहास-प्रति+भास् हि VIII, 10, 8
 (° रोचन्ते ईति टिप्पणम्)
 पडीय-पतित IV, 9, 6 (lengthened for metre)
 पडुत्तर-प्रत्युत्तर VIII, 5, 14
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 पणञ्च-प्र+नृत् हि VII 1, 11
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 पपुच्छिय-प्र+पृष्ट X 18, 1
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 पभणिअ-प्रभणित II, 4, 9
 पमण्ण-प्र+मन् णिवि VII, 3, 6,
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 पमुक्क-प्रमुक्त III, 20, 11
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 पयप-प्र+जल्प् इ I 10, 1
 पयाग-प्रयाग, न VI, 6, 5
 पयासिअ-प्रकाशित II, 3, 7
 परजिय-पराजित II, 3, 1
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 *परिणडिअ-वचित III, 21, 4
 (D IV, 18.)
 परिणिम्मिय-निर्मित I, 11, 7
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 परिधत्थि-°श्रुत V, 19, 3
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 परिप्पमाण-°प्रमाण I, 3, 2
 परिफुरिअ-स्फुरित II, 19, 8
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 परिभम-भ्रम् इ II, 12, 1, हिं IV, 5, 4,
 भेइ I, 15, 1
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 IV, 126)
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 (Hem IV, 91)
 परियण-जन VII, 11, 19
 परियरिअ-चरित III, 3, 12
 परियाणिअ-°ज्ञात II, 2, 5
 परिलग्ग-°लम्न VIII, 11, 8
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 परिवाड्ढिअ-°वर्धित V, 8, 7
 परिसमण-शयन IX, 7, 1
 परिसरिअ-सृत III, 18, 9
 परिसव-सव् °इ IX, 11, 7
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 (राज् Hem IV 100)
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 पवणवेअ-पवनवेग, पु VI, 11, 4
 पवण्ण-प्रपन IV, 2 6
 पवयण-प्रवचन VI, 2, 7
 पपर प्रवर VI, 8 4
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 पवाह-प्रवाह X, 12, 9
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 पसर-प्रसृ इ I, 2, 6, उ II, 4, 7, °रत
 IV, 2, 2, °रिय I, 7, 9
 पसस-प्रससा I, 1, 7
 पसाअ-प्रसाद II, 15, 7
 पसारिय-प्रसारित VII, 13, 8
 पसाहण-प्रसाधन I, 11, 10
 पसिद्ध-प्रसिद्ध II, 2, 1
 पह-पथ (पथिन्) I, 1, 4
 पहर-प्रहर VIII, 12, 2
 पहर-प्रहर or प्रहार X, 9, 4
 पहसिय-प्रहसित II, 11, 5
 पहाण-प्रधान I, 3, 1.
 पहाव-प्रभाव II, 4, 8
 पहिड्ड-प्रहृष्ट I, 12, 9
 पहिराविय-परिधेयित VII, 8, 6
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 पहिलार-प्रथम+तर III, 8, 11 (H पहिला)

पहु-प्रभु I, 10 6
 पहु-प्रभु IV, 10, 9
 पहुय-प्रभूत II 2, 7
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 पगुर-प्रा+वृ रेति X, 17, 4 (Hem I, 175
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 पच्चवीस पञ्च+विंशत् V, 1, 9
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 पज्जलि-प्राञ्जलि VI, 5, 10
 पज्जलियर-प्राञ्जलि+कर X, 4, 2
 पडिय-पण्डित I, 2, 1
 पडिय-पाण्ड्य नरेश, VIII, 18, 5
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 पाडल-पाटल (हस) VII, 5, 5 (D VI, 76)
 पाडिअ-पातित III, 16, 6
 पाढाविअ-पाठित II, 9, 1
 पाण-प्राण III, 7, 2
 पाणाहार-पान+ आहार X 16, 9
 पाणिअ-पानीय VIII, 9, 8
 पाणि-प्राणिन् I, 5, 5
 पाय-पाद I, 2, 1
 पायाग-प्रयाग, न VI, 7, 7
 पायडिय-प्रकटित III, 7, 1
 पारद्धि-पारद्धि II, 16, 4
 पारभिअ-पार ध III, 3, 7
 पारावइ-पारावत V, 17, 8
 पाराविय-पार+आपित I, 1, 4
 पाव-पाप I, 1, 1
 पाव-प्र+आप् इ V, 10, 10, °उ I, 10, 2,
 हि V, 11, 16, °हि V, 5, 10, °वति III,
 15, 7 °वेवी II, 5, 4, °वेसइ II, 8, 3,
 °वेसहि V, 19, 5

पाविअ-प्राप्त I, 12 10
 पाविह-पापिष्ठ II, 13 7
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 पास-पाश VIII, 7, 10
 पास-पाश्व II, 1, 6
 पिअ-प्रिय I, 16 15
 पिउ-पितृ VI, 1, 8
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 पिथ-पात V 10 5
 पिययम-प्रियतम VI, 5, 2
 पियर-पितृ VI, 6, 2
 पियसोअ-पितृ+शोक VI, 2, 3
 पियारी-त्रिया I, 3 12
 *पिल्ह-लघुपक्षिन् VII, 5, 5 (पिल्ह D VI 46)
 पिह्लि-पीलु (फलविशेष) IX, 21, 5
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 पिहाण-पिघाण X, 15 6
 पिहिय-पिहित X, 8, 1
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 पिडय-पिण्डक IX, 11, 6
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 पीणिअ-प्रीति I, 5, 2
 पीलण-पीडन IV, 10, 5
 पुकार-आवाहन शब्द II, 1, 9 (H पुकार)
 पुच्छिअ-पृष्ठ I, 10, 3
 पुज्ज-पूजा VII, 12, 7
 पुज्ज-पूज्य इ IV, 4, 6, °ज्जि X, 4, 5, °ज्जिवि
 II, 19, 9
 पुज्जिअ-पूजित IV, 7, 10
 पुट्टसर-पुष्ट+स्वर III, 9 9
 पुणु-पुन I, 2, 3
 पुण्णै-पूर्ण I, 3, 11
 पुण्ण-पुण्य I, 14, 12
 पुण्णिम-पूर्णिमा X, 16, 8
 पुत्त-पुत्र II, 16, 1.

पुत्तय-पुत्रक II, 18, 8
 पुत्ति-पुत्री I 15 7
 पुत्तिया-पुत्रिका VIII, 4, 9
 पुप्फयत-पुष्पदन्त, कविनाम I, 2, 9
 पुरउ-पुर II, 8, 9
 पुरयण-पुरजन III, 13, 1
 पुरधि-पुरधि IX, 3, 6
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 पुव-पूर्व II, 2, 2
 पुव्वत्त-पूर्वोक्त X, 4, 10
 पुडरीय-पुण्डरीक X, 2, 4
 पूजिअ-पूजित IV, 6 10
 पूदी-पर्वतविशेष V, 5, 3
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 पूय-पूय (pus) IX, 11, 5
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 पेइया-पेटिका I, 7, 2
 पेक्ख-प्र+ईक्ष् हि I, 11, 9, °हु IV, 3, 2,
 विक्ख III, 18, 3, विक्खण VII, 10 1
 पेम्भिय-प्रेक्षित VIII, 2, 1
 पेच्छ-प्र+ईक्ष् इ V, 15 1,
 पेच्छत-प्रेक्षमाण IV, 17, 6
 पेययण-प्रेतवन X, 14, 3
 पेह्ल-प्रेरय् छिवि VII, 4 5,
 पेस्सण-प्रेषण III, 16, 10
 पेस्सिय-प्रेषित III, 16, 8
 *पोट उदर VII 10, 7 (पोट D VI, 60)
 पोट्टिवत्त-पुष्टि+मत् I, 12, 1
 पोथअ-पुस्तक X, 17, 6
 पोम-पद्म III, 14, 4 (Hem I, 61)
 पोमराय-पद्मराग X, 2, 5
 पोमावइ-पद्मावती, स्त्री II, 5, 3
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फणि-फणिन् IX, 5, 8
 फणिदत्ता-नाग , स्त्री X, 6, 9
 फणिद्-फणीन्द्र II, 4, 8
 फणिवद्-पति II, 1, 8
 फरहरत-onomatop III, 13, 5
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 फलिह-स्फटिक IV, 12, 2, (Hem I, 186)
 फस-स्पर्श IX, 10, 5 (Hem IV, 182)
 फाडण-स्फाटन IX, 8, 5 (पाटन acc Hem
 I, 198, 232)
 फार-स्फार IV, 11, 5 (M फार)
 *फारक-स्फारक (ध्वज) III, 13, 5 The
 tippana on the word is खेब which
 in M means any coarse cloth)
 *फिट्-स्फिट् (हिंसायाम्) इ IX, 21, 2
 (भ्रा, acc Hem IV, 177)
 फुकर-कृत क रिवि V, 17, 10
 फुट्-स्फुट् इति III, 15, 6
 फुडु-स्फुटम् II, 13, 9 (स्पष्टम् Hem
 IV, 258)
 फुर-स्फुर इ IX, 7, 3, °रत IV, 10, 6
 फुरिअ-स्फुरित X, 2, 7
 फुलिग-स्फुलिग IV, 14, 2
 फेकरत-फे (फिकी हरिसम्मि D, VI, 83) इति
 शब्द कुर्वत् I, 17, 6
 फेड-स्फेड (°हिंसायाम्) हिं V, 5, 9, छिवि
 X, 27, 9 °डिय V, 5, 7, °डेहु IV, 13, 7
 फेफुहि-फलविशेष IX, 21, 5
 *फेर-वारण (taking on a round)
 VIII, 9, 3 (H फेरा)

ब

बडल-बकुल I, 14, 6.
 बम्ह-ब्रह्मन् X, 8, 9
 बम्हण-ब्राह्मण X, 21, 4
 बरहिणि-बरहिणी II, 15, 2.

बलपअ-बलदेव IX, 7, 9
 बलहद्-बलभद्र IX, 5, 5
 बला-अबला VIII 4, 6
 बलिअ-बलिन् V, 11, 11
 बहिणि-भगिनी II, 1, 13
 बभचेर-ब्रह्मचर्य IX, 24, 6, (Hem I,
 59, II, 74)
 बभण-ब्राह्मण X, 6, 9
 बारह-द्वादश V, 10, 1, (Hem I, 219,
 262)
 बाल-बाला I, 3, 8
 बालपअ- देव, पु II, 2, 8
 बाहिरि-बहि IV 14, 5
 बाहुडि-बहि I, 12, 10
 बुज्झ-बुध् इ VI, 7, 6 °ज्झ II, 14, 3
 बुज्झाविअ-बोवित VI, 7, 6
 *बुल्लाविय-उक्ता I, 15, 6, (बोल्ल कथ Hem
 IV, 2)
 बुहमगलपव-बुध+मगलदेव, पु X, 28, 3
 बुहयण-बुधजन I, 1, 7
 बूढउ-बूढ IX, 5, 4 (H बूढा)
 *बोल-दुमुल II, 3, 1, (D VI, 90)
 *बोल्ल-कथय् इ II, 5, 1, छिवि IV, 12, 6,
 छत X, 21, 8, (Hem IV, 2)
 बोहि-बोधि IX, 16, 9
 बोहिथ-बहिन् (प्रवहण) VIII, 12, 3
 (D VI, 96)

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भअ-भूत III, 8, 10
 भअ-भय III, 12, 12
 भइय-भूता IV, 11, 3
 भउहावलि-भू° I, 16, 12
 भग्ग-भग्न (Also used as a term of,
 abuse) II, 1, 10
 भज्ज-भार्वा VI, 12, 8.

भज्ज-भज्ज् जति III, 15, 4
 भट्ट-भट्ट II, 13, 7
 भट्ट-भट III, 15, 11
 भट्टारक-भट्टारक VI, 3, 3
 भट्टारा-भट्टारक III, 22, 2
 भट्टारिक-भट्टारिका I, 11, 10
 भट्टालेख-भट्ट+अवलेप (गर्व) III, 11, 7
 भणिय-भणित II, 1, 12
 भक्त-भक्त III, 14, 4
 भक्ति-भक्ति IV, 10, 1
 भद्र-भद्र IV, 17, 7
 भद्रवत्-भद्रवत् (मञ) X, 26, 6
 भ्रमण-भ्रमण X, 13, 3
 भ्रमर-भ्रमर I, 16, 11
 भ्रमाड्ड-भ्रामयति X, 26, 22
 भ्रमाड्डि-भ्रामित X, 10, 1
 भयवद्-भयवती VII, 14, 7
 भयवत्-भयवत् V, 6, 5
 भरह-भरत I, 3, 3
 भरहेसर-भरतेश्वर IV, 4, 10
 भरि-भरत I, 2, 3
 भरु-भरु I, 17, 7
 भवतर-भवान्तर VIII, 20, 2
 भवित्ति-भवित्ती X, 26, 9
 भविय-भव्य I, 1, 4
 भवियण-भव्यजन IV, 10, 7
 भव्व-भव्य IV, 14, 7
 भा-भाव VI, 7, 6
 भाइय-भ्रातृ IV, 3, 10
 भामरि-भ्रमि X, 19, 2 (H भावर)
 भा-भाव IX, 4, 6
 भाय-भ्रातृ III, 5, 2
 भायण-भाजन X, 2, 5
 भायर्-भ्रातृ V, 2, 2
 भारह-भारत (क्षेत्र) V, 1, 5
 भारिय-वृहत् IV, 17, 5 (H. भासि-)
 भालयल-तल I, 16, 13

भाव-भा इ I, 14, 9
 भावद्-भावाद् III, 8, 6
 भावि-भावित VI, 15, 11
 भाविज्ज-भावय् कर्मणि) इ VI, 3, 4
 भासि-भाषित VII, 6, 2
 भिग-वृद्ध VII, 13, 4
 *भिडि-आक्रान्त III, 15, 3 (H M G
 भिडना to enter into a close combat
 भितर-अभ्यन्तर IX, 11, 9
 भिद-भिद् दिवि IV, 9, 5
 भीय-भीत III, 19, 1
 भीयकर-भातिकर III, 14, 1
 भीसाणण-भीषण+अ नच X, 14, 7
 भीसावण-भीषण X, 14, 1
 भु-भुज III, 16, 4
 भु-भुज II, 20, 3
 भुक्ख-भुक्षित VII, 1, 6 (H भुक्खा)
 भुक्खा-भुक्ष्ण II, 16, 5 (H भुक्ख)
 भुत्त-भुक्त V, 10, 5
 भुय-भुज II, 12, 10
 भुवलया-भुज+लता I, 16, 8
 भुवगम-भुजगम I, 1, 5
 भुमुक्क-onomatop IV, 14, 4
 भू-भू IX, 6, 7
 भूयथाण-भूत+स्थान I, 17, 3
 भूवल-भूवल्य II, 18, 10
 भूवाल-भूपाल X, 29, 5
 भेय-भेद V, 11, 9
 भेसह-भेषज VI, 3, 7
 भो-भोग VI, 2, 2
 भोज्ज-भोज्य VI, 6, 2
 भोम-भूमि IX, 17, 7
 भोयण-भोजन V, 10, 2
 भोयघर-भोष+घर (भूमि) III, 10, 10

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मञ-मद III, 18, 11

- मइ-मति V, 17, 7
 मउड-मुकुट VI, 8 5 (Hem I, 107)
 मउडग-मुकुटाग्र VIII, 18, 13
 मउलिय-मुकुलित III, 4, 13 (Hem I, 107)
 मकड-मर्कट IX, 13, 6
 मग्ग-मार्ग्य °भि VII, 14, 6, °ग्ग VII, 13, 10, °एवि X 20, 6
 मग्ग-मार्ग I, 15, 3
 मग्गण-मार्गण (tech term of Jain philosophy) IX, 16 7
 मच्चलोअ-मर्त्यलोक IX, 4, 7
 मच्छ-मत्स्य VII, 9, 2
 मच्छुर-मत्सर III, 17, 1
 मज्ज-मद्य X, 8, 3
 मज्जार-मार्जार III, 2, 7
 मज्जिय-मार्जित III, 19, 3
 मज्झ-मध्य II, 20, 8
 मज्झण-मध्यान्ह IX, 20, 14
 मढ-मठ X, 18, 9
 मण-मनस् I, 1, 5
 मणमार-मन्मथ I, 1, 1
 मणवेय-मनोवेग, पु VI, 11, 4
 मणहर-मनोहर I, 16, 5
 मणिअ-मानित V, 13, 2
 मणुव-मनुज VI, 4, 2
 मणोज्ज-मनोज्ञ III, 6, 4
 मणोरह-मनोरथ II, 14, 12
 मणोहिराम-मनोभिराम II, 16, 3
 मण्णणिज्ज-माननीय VI, 6, 3,
 मण्णणीअ-माननीय VIII, 4, 2
 मणिअ-मानित II, 8, 11
 मत्थअ-मस्तक II, 1, 8
 मइअ-मार्दव IX, 1, 6
 मइल-मर्दल (वाद्यविशेष) II, 20, 2
 मयगल-मदेगल (गैज) II, 19, 9
 मयच्छि-मृगाक्षी VII, 14, 6
 मयण-मदन I, 10, 1
 मयणयण-मग+मयन III, 2, 10
 मयणावालि-मदनां स्त्री III, 5, 10
 मयरकेउ-मकरकेतु VII 7, 1
 मयरहर-मकरगृह (समुद्र) I, 16, 6
 मयारि-मदारि V, 6, 6
 मयोवर-मृत+उदर I, 17 6
 मर-मृ°इ VI, 7, 8, उ I, 10, 10, °भि VI, 8, 10, हु V, 9, 5 रिवि V, 10, 8, रेहु I, 13, 3
 मलिय-मुदित VIII, 18, 12 (Hem IV, 126)
 मसाण-मशान I, 17, 10
 महग्घ-महाघ I, 16, 13
 महण-मथन V, 13, 10
 महणील-महानील पु V, 2, 2
 महण्णव-महार्णव IX, 17, 4
 महरिसि-महर्षि X, 25, 10
 महल्ल-महत्+ल्ल (स्वार्थे) III, 2, 9 (D IV, 143)
 महव्वय-महाव्रत IX, 15, 9
 महुसूयण-मधुसूदन पु VI, 4, 9
 महत्-महत् II, 15, 8
 महायण-महाजन X, 9, 6
 महारअ-मम III, 19, 9 (H हमारा by वण व्यत्यय)
 महिअ-महित (पूजित) V, 10, 1
 महियल-महीतल I 3, 12
 महिल-महिला I 3, 5
 महिसि-महिषी X, 2, 1
 महिहर-महीधर II, 1, 4
 महु-मधु IX 4, 8
 महुयर-मधुकर X, 29, 10
 मधुर-मधुर I, 2, 2
 मधुराउरि-मधुरापुरी VI, 4, 8
 महेश-महेश II, 2, 7
 महोवहि-महोदधि I, 1, 4
 मंगलपर्व-°देव, पु I, 2, 1

मज्झस-मज्झूषा V, 8 8
 मड-मण्ड् एविणु III, 15 11 (H माडकर)
 मड-मर्द (हठ) II, 11, 1 (Pa1 487 बल
 टि)
 मडअ-मण्डप VII, 7, 10
 मडिअ-मण्डित III, 22, 8
 मत-मन्त्र I, 1, 5
 मति-मन्त्रिन् II, 12, 7
 मदराअ-मदराग IV, 11, 7
 मस-मास-I, 17, 6
 माअ-मातृ III, 19, 7
 माणिक्-माणिय्य VIII, 8, 10
 माणिणि-मानिना I, 10, 1
 माणिय-मानित VIII, 8, 4
 माणिवि-मानवी VI, 14, 1
 माणुण्णइ-मान+उन्नति VI, 5, 5
 माणुस-मानुष I, 17, 9
 माम-मातुल II, 10, 10 (H मामा)
 माय-मातृ III, 9, 1
 माय-माया IX, 24 2
 मायग-मातङ्ग II, 21, 5
 मार-मार (मदन) II, 20, 8
 माल-माला III, 2, 6
 मालिअ-मालिन् II, 5, 4
 माहप्प-माहात्म्य I, 4, 9
 माहव-माधव पु VI, 4, 9
 मि-अपि V, 7, 4
 मिउ-मृदु V, 18, 1
 मिच्छअ-मिथ्यात्व IX, 21, 2
 मिच्छत्त-मिथ्यात्व IX, 12, 3
 मित्त-मित्र II, 8, 10
 मिलाविय-मेलपित II, 20, 1
 मिलिय-मिलित IV 8, 8
 मीण-मीन IV, 7, 4
 मीसिय-मिश्रित I, 12, 6
 मुअ-मुक्त III, 12, 12
 मुअ-मृ °इ IX, 3, 12

मुअ मुच °इ IX, 5, 8, °हि IV, 16, 7,
 °अति I, 3 9, °इवि VII, 1, 6
 मुअ-मृत III, 21, 3
 मुइय-मृता X, 22, 10
 मुक्क-मुक्त III, 17, 1
 मुच्छ-मूर्च्छा III, 17, 7
 मुज्झ मुह° हि III, 21, 5
 मुण-मुण् (प्रतिज्ञाने) °इ VII, 14, 3, °हि II,
 13, 8 °णिवि III, 5, 2
 मुणाल-मृणाल VII, 2, 8
 मुणिअ-मुनित (मत) III, 5, 1
 मुणिंद-मुनीन्द्र II, 4, 8
 मुणीसर-मुनीश्वर II 5, 1 •
 मुत्ताहल-मुक्ताफल III, 3 4
 मुद्ध-मुग्ध III, 2, 3
 मुय-मृत VI, 5, 6
 मुरय-मुरज (वाद्यविशेष) II, 9 8
 *मुसुमूर-भञ्ज °मि IV, 17, 3 (Hem
 IV, 106)
 मुह-मुख I, 16, 14
 मुहल-मुखर X, 17, 9
 मुहवड-मुख+पट III, 8, 7
 मेइणि-मेदिनी I, 3, 10
 मेट्ट-मैठ (हस्तिपक) IV, 2, 7
 °मेत्त-मात्र III, 11, 1
 मेत्ति-मैत्री IX, 6, 8
 *मेर-मर्यादा IX, 24, 6 (D VI, 113)
 मेरअ-मम VI, 11, 6 (H मेण)
 *मेल लु-मुच् °इ II, 19, 1 (Hem IV,
 91). °ल्लत III, 14, 3, °ल्लिवि II, 19, 2
 मेह°-मैष I, 12 7.
 मेहल-मेखला VII, 13, 5
 मोक्कल-मुच् °ल्लइ I, 12, 7, °ल्लि X, 23, 6,
 °लेवि X, 2, 1
 मोक्कलअ-मुक्त IV, 17, 10
 मोडण-मेटन (भजन) III, 7, 7
 मोणवअ-मौन+व्रत VI, 3, 9

मौक्तिय-मौक्तिक VII, 7, 10⁶
 मोर-मयूर II, 15, 5
 मोरुल्ल-मयूर+उल्ल (स्वायें) II, 15, 10
 मोल्ल-मूल्य II, 17, 3
 मोहिय मोहित III, 17, 7

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य-च I, 15, 3

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 रअ-रत V, 7, 3
 रइ-रति II, 19, 3
 रइवि-रचित्वा VIII, 12, 7
 रइविभम-रतिविभ्रमा, स्त्री, VI, 12, 10
 रइवेय-रतिवेगा, स्त्री VII, 7, 5
 रउइ-रौद्र III, 18, 5
 रक्ख-रक्ष् हु V, 18, 2
 रक्ख-रक्षस् II, 11, 2
 रक्खवाल-रक्षापाल I, 15, 3
 रक्खस-रक्षस् I, 17, 6
 रक्खसि-रक्षसी II, 11, 1
 रक्खिय रक्षित I, 3, 8
 रज्ज-राज्य I, 13, 4
 रज्जुअ-रज्जुक IX, 15, 1
 रणझणति-onomatop IX, 2, 4
 रणरिणअ-रणरणका (चिन्ता) III, 6, 11,
 (रहि रहेना)
 रणत-रणत् III, 3, 5
 रण-अरण्य VII, 1, 11, (Hem I, 66)
 रक्क-रक्त I, 17, 6
 रक्तत्तण-रक्त+त्त्व I, 16, 10
 रक्तंदण-रक्त+चन्दन XVII, 12, 6
 रक्तबरे-रक्त+अम्बर IX, 9, 5
 रत्ति-रात्रि X, 14, 9

रत्तिय-रक्ता II, 2, 9
 रत्तुप्पल-रक्त+उत्पल I, 4, 8
 रम्म रम्य IV, 4, 2
 रम्ममाण-रभमाण II, 2, 10
 रय-रजस् III, 12, 3
 रयअ-रचित VIII, 7, 6
 रयण-रत्न I, 2, 2
 रयणमअ-रत्न+मय IV 17, 9
 रयणलेह-रत्नलेखा, स्त्री, VIII, 10, 5
 रयणायर-रत्नाकर I, 3, 4
 रयणावलि-रत्नावली, स्त्री, VII, 16, 4
 रयणि-रजनि IX, 7, 1
 रल्हा-पु X, 29, 13
 रवण-रम्य I, 3, 5
 रसाल-रस+आल (मत्वर्थे) III, 8, 5
 रह-रथ I, 5, 1
 रहणेउर-रथनपुर, न V, 2, 1
 रहस-रभस III, 2, 2
 रहिय-रहित I, 1, 6
 रगमाण-रगत् (रगि-गतौ) VII, 9, 7
 (H रेंगा to crawl or go slowly)
 रजिय-रक्त III, 3, 1
 राअंय-राजन् I, 13, 8
 राअंय-राग I, 17, 2
 राउल-राज+कुल III, 3, 2
 राण-राजन् I, 13, 6
 राणिय-राज्ञी I, 13, 2
 रायउत्त-राजपुत्र VII, 1, 9
 रायहस-राजहस I, 1, 7
 रासहि-रासभी IV, 2, 7
 राहव-राघव VII, 3, 1
 राहुल-पु X, 29, 13
 रिण-रुण II, 18, 2
 रिद्धि-रुद्धि VI, 4, 11
 रिसि-रुषि VI, 12, 5
 रिसिंद-रुषीन्द्र VI, 1, 9

रिंगिर-रगु+इर (ताच्छात्ये) I, 17, 9 (रिंगि
प्रविराति गच्छति वा Hem IV, 259, रिंगिय
, भमण D VII, 203)
रुक्ख-रुक्ख I, 13, 7 (Hem II, 127)
रुच्च-रुच् I VI, 14, 10
रुद्ध-रुद्ध II, 15, 8
रुव-रुद् I IX, 4, 4, रुत V, 15, 7
रुहिर-रुधिर III, 15, 8
रुजति-रुजन्ति IV, 5, 2 (Hem IV, 57)
रुभिय-रुद्ध IV, 10 6 (Hem IV, 245)
रुअ व-रुप् I, 10, 8
रुस-रुप् मि IV, 17, 2, °हि III, 12, 10,
°सेवि II, 4, 2
रेह-रेखा VII, 16, 2
*रेह-गज् I, 3, 10 (Hem IV, 100)
रोमच-रोमाञ्च III, 14, 7
रोय-रोग IV, 13, 3
*रोल-रुलव II, 3, 1, VII, 13, 5, (D
VII, 15)
रोव-रुद् I V, 16, 1, °हि II, 1, 13, °वत
V, 19, 2
रोस-रोष III, 18, 2
रोसिय-रुष्ट, I, 17, 1

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ल-ल (ग्रह) I II, 6, 5, °एविणु II, 1, 9
लइ-Interjection I, 11, 10, I, 15, 7,
III, 10, 2 (H ले)
लइय-लात (गृहात) II, 6, 10
लउड-लकुट X, 19 9
लक्ख-लक्ष I, 17, 7
लक्खण-लक्षण I, 17, 11
लम्मारस-लाक्षा III, 2, 4
लक्खिअ °य-लक्षित VIII 2, 1
लगा-लम् I, 16, 13
लगि-लम्ने (अर्थे) I, 13, 3 (H लिये)

लच्छि-लक्ष्मी VI, 2, 1
लज्ज-लज्जा V, 16, 8
लट्ठि-यष्टि I, 16, 12 (Hem I, 247)
*लडह रम्य I, 1, 6, II, 14, 1 (also
विदग्ध, D VII, 17)
लडु-(तत्सम) II, 7, 1
लद्ध-ल ध V, 17, 2
लय-लता I, 14, 6
लयअ-लान (गृहीत) VI, 6, 7
लयण-लयन (गुहामदिर) IV 4 3
ललति-(लल विलास) VIII, 18, 10
ललिअ-ललित I, 2, 2
*लल्लि-सस्पृह न्यून च (D VII, 26) VIII,
7, 8
लव लप् I III, 11, 10
लवणणव-लवणार्णव I, 3, 2
लविय-लपित VII, 11, 17
लब्भ-लम् (कर्मणि) °इ II, 13, 1
लह-लभ I II, 17 8
लहरि-(तत्सम) VIII, 12, 8
लहु-लघु II, 8, 1
लकसर-लकेश्वर IV, 11, 1
लल्लिअ-लल्लित I, 3, 1
लपड-लम्पट VIII, 15, 5
लभ-लभ III, 3, 1
लायण-लावण्य II, 12, 2
लित्त-लित I, 5, 8
लिह-लिख् हति IX, 1, 6
लिहाविय-लिखापित III, 7, 5
लिहिय-लिखित I, 16, 7
लित्त-लात् (गृह्णत्) IX, 5, 8
लीण-लीन IV, 10, 8
लील-लाला II, 12, 10
लीलावइ-°ती, स्त्री VI, 13, 3
लुद्ध-लुब्ध I, 14, 8
लुलाविय-लेलायित II, 20, 4

*द्विर्य-छन VII, 10, 8 (छिन, Hem IV, 124) .

लेस-लेश IX, 20, 21

लोअ-लोक II, 12, 6

लोहण-लोहन II, 9, 6

लोयचार-लोचचार III, 8, 11

लोयण-लाचन II, 1, 6

लोयाणुवेकख लोस+ गुप्रधा IX 15, 9

लोलिर-लुल+इर (ताच्छल्य) I, 17, 8

लोह-लोभ II, 9, 10

लोहिअ लोहित (रक्त) I, 17, 5

*ल्लिक्क-नि+ला क्किवि II, 15, 4, V, 15, 9, (Hem IV, 55 II उक्ता to hide)

व

वअ-व्रत II, 6, 10

वइयर-व्यतिकर- (वृत्तान्त) II, 15, 7,

वइर-वैर VI, 4, 4

वइराय-वैराग्य X, 28, 2

वइरि-वैरिन् II, 19, 4

वइवस्स-वैवस्वत (यम) VII, 9

वइसर-वि+श्रि इ IX, 7, 3

वइसारिय-प्रवेशित II, 21, 10

वइसाह-वैशाख III, 19, 2

(An attitude in shooting)

वग-वक V, 10, 9

वग्ग-वल्गु गति III, 15, 5

वग्ग-वर्ग X, 16, 1

वग्घि-व्याघ्री X, 20, 10

वच्च-वज इ II, 21, 6, (Hem IV, 225)

वच्छराअ-वत्सराज, गु VI, 1, 4

वच्छल-वत्सल III, 6, 8

वच्छायण-वात्सायन (कामसूत्रकर्ता) II, 9, 3

वच्छावयस-वत्सवत्स VI, 1, 3

वज्ज-वाय III, 15, 2,

वज्ज-वादय (कर्मणि) इ II, 10, 10.

वज्ज वज्र IX 19 4

वज्जण-वर्जन V, 12, 2

*वज्जर-कथय् इ IX, 12, 4 (Hem , IV, 2)

वट्ट-वृत् इ I, 10, 10

वउ-वट IX, 21 4

वडण-पतन IV, 14, 2

वडुय वटुक VII, 3, 9

वडु-महत (वृद्ध) X, 3, 5 (D VII, 29 H बडा)

वडु-वृष् इ II, 7 4

वडु-वृद्ध X, 3 5

वाड्डिअ-वर्धित III, 13, 10

वणणिह-व्रण+निभ IX, 11, 5

वणवाल-वनपाल I, 14, 5

वणसिरि-वनश्रा I, 14, 8

वणि-वणिकू II, 10, 5

वण्ण-वर्ण I, 4, 5

वण्ण-वर्णय् मि I, 16, 8, हु VII, 16, 1

वत्त-वृत्त I, 6, 6

वत्थ-वत्त III, 9, 6

वड्ढावण-वर्धापन III, 22, 6

(congratulation)

*वमाल-तुमुल III, 3, 5 (D VI, 90)

वम्मय-वर्म+क VII, 10, 8

वम्मह-मन्मथ I, 14, 9 (Hem I, 242, II, 61)

वय-व्रत III, 20, 9

वयण-वदन I, 3, 6

वयण-वचन I, 15, 8

वयणुच्छव-वचनोत्सव VII, 4 1

वयणुल्ल-वचन+उल्ल (स्वार्थे) VIII, 13, 9

वयर-वैर VI, 4, 3

वयवत-व्रत+वत् IX, 22, 1,

वयहल-व्रत+फल X, 27, 10

वराइय-वराकी VII, 11, 15

वराय-वराक II, 11, 2
 वरायअ-वृत VII, 11, 10
 वरि-वरम् VI, 5, 6
 वरिसण-वर्षण X, 29, 9
 वरिसत-वर्षत् I, 10, 8
 वरिसाउल-वर्षाकुल IX 14, 3
 वलिअ-वलि (परावृत) V, 17, 9
 वलित्तअ-वलि+त्रय I, 9, 6
 वल्लह-वल्लभ V, 3, 10
 ववहर-व्यवह इ II, 18, 10
 ववहार-व्यवहार X, 29, 7
 वस वसा IX, 11, 8
 वसण-व्यसन IX, 21, 9
 वसिअ-उषित X, 18, 9
 वसियरण-वशीकरण II, 9, 4
 वहु-वधु X, 14, 11
 वकुड-वक्र I, 2, 4 (Var IV, 15, Hem
 IV, 418 ex)
 वकुडिय-वक्ति III, 13, 6
 वच्चण-वञ्चना IX, 13, 4
 वल्लिअ-वाञ्छित I, 2, 11
 वदण-वन्दन V, 4, 4
 वदणहसि-वन्दन+भक्ति V, 8, 1
 वदणिज्ज-वन्दनीय IV, 8, 1
 वदीयण-वन्दीजन III, 13, 3.
 वस-वश III, 4, 1
 वाअ-वाक् II, 6, 1
 वाइअ-वादिक II, 11, 6
 वाइऊण वादयित्वा I, 12, 2
 वाइय-वाचित I, 7, 7
 वाइय-वादित III, 8, 5
 वाउ-वायु I, 12, 6
 वाउल-व्याकुल IX, 3, 8 (H वावला)
 वाउवेअ-वायुवेग, पृ. V, 1, 3
 वाएसरि-वागीश्वरी I, 2, 9
 वाडअ-वाटक VII, 8, 3 (H वाडा)
 वाणि-वाणी V, 6, 3.

वामिअ-वल्मीक VI, 4, 5, (H वामी)
 वाय-वाक् V, 6, 2
 वाय-वात IV, 9, 7
 वायअ-वात+क I 17, 8
 वायरण-व्याकरण I, 2, 5
 वायवल-वात+वलय IX, 15, 6
 वायाहय-वात+आहत III, 6, 6
 वार-द्वार III, 2, 2
 वारिय-वारित I, 1, 8
 वावर-व्यापृ °रति III, 17, 4 °रेइ IX, 13, 2
 वावल-व्यापृत VII, 1, 12 (Hem I, 206,
 D VII, 54 com H वावला)
 वावीस-द्वाविंशत् V, 10, 3
 *वासी-कदम इति टिप्पणम् S कुढार J X, 27, 6
 वाह-वाष्प VI, 1, 12
 वाहि-ऊढा I, 13, 6
 वाहि-व्याधि IX, 5, 4
 वि-अपि I, 7, 5
 वि-द्वि III, 8, 7
 विइण्ण-वितीर्ण VIII, 13, 6
 विउल-विपुल VI, 16, 7
 विउसग्ग-व्युत्सर्ग X, 26, 18 (Hem II, 174)
 विओअ-वियोग VI, 1, 11
 विगय-विगत V, 17, 3
 विग्गह-विग्रह VII, 7, 1
 विचिअ-विचित्र I, 14, 4
 *विच्छेअ-विक्षेप (विरह) X, 1, 4 (विच्छेह
 D VII, 62).
 विजयड्ड-विजयपद्म II, 2, 1
 विजवाल विजयपाल, पृ. X, 29, 2
 विज्ज-विद्या II, 4, 2
 विज्जाणाह-विद्यानाथ II, 6, 1
 विज्जाणियर-विद्या+निकर II, 2, 6
 विज्जावत-विद्यावत् II, 13, 1.
 विज्जाहर-विद्याघर V, 18, 6
 विज्जाहिअ-विद्याधिप II, 11, 4.

विज्जिज्माण-वीज्यमान III, 1, 5
 विज्जु-विद्युत् VIII, 17, 11
 विज्जुप्पह-विद्युत्प्रभा, न II, 2, 5, म, पु
 II, 2, 6
 विज्जुलवत-विद्युत्+मत् V, 7, 6
 विट्ठि-वृष्टि IV, 9, 6
 विट्ठु-विष्णु VII, 7, 3
 विडअ-विटप II, 7, 9
 विडवि-विटपिन् IX, 19, 5
 विडविअ-विडवित II, 9, 10,
 विणअ-विनय I, 2, 10
 विणडिय-वि+वाञ्चित I, 6, 3 (see णडिय)
 विणामिय-वि+नामित VI, 6, 1
 विणास-विनाश I, 1, 1
 विणासयर-विनाशकर IX, 18, 9
 विणिग्गअ-विनिर्गत II, 20, 3
 विणिम्मअ-विनिर्मित II, 2, 3
 विणीअ-विनीत VIII, 4, 2
 विणीसरीय-विनि सूता IV, 15, 1
 विणु-विना III, 11, 1
 विण्णडिअ-(see विणडिय) II, 16, 5
 विण्णि-क्खि II, 12, 1 (Hem III, 120)
 विण्हु-विष्णु VII, 9, 3 (Hem II, 75)
 वित्त-वित II, 12, 8
 वित्त-वृत्त VII, 4, 10
 वित्ति-वृत्ति III, 2, 5
 वित्थिअ-विस्तर (विस्तीर्ण) VIII, 2, 4,
 वित्थरिअ-विस्तृत VII, 5, 11
 वित्थारिय-विस्तारित VI, 1, 9
 वित्थिण्ण-विस्तीर्ण I, 3, 3
 विहमण-वि+दमन IX, 18, 5
 विहाणिय-विहाण I, 10, 3
 विहावण-विहावण II, 19, 4
 विपाअ-विपाक X, 12, 8
 विप्प-विप्र II, 10, 4
 विप्फार-वि+स्फार् °रेवि X, 8, 2

विप्फुरत-वि+स्फुरत् I, 3, 3
 विप्फुरिअ-वि+स्फुरित III, 16, 9
 विबुह-विबुध X, 28, 6
 विब्भम-विभ्रम IX, 11, 2
 विभत्ति-विभक्ति X, 14, 4
 वियक्खण-विचक्षण VII, 11, 12
 वियप्पिअ-विकल्पित I, 14, 12
 वियरत-विचरत् II, 19, 4
 वियसिय-विकसित IV, 7, 6
 वियमिअ-विजृम्भित I, 14, 10
 वियाण-वि+ज्ञा णेवि VIII, 15, 10
 वियार-विचार (वृत्तान्त) III, 5, 5
 वियार-विचार V, 6, 7
 वियार-वि+दार् °रि IV, 5, 1
 वियाल-विकाल (अ त) II, 8, 5
 विरह-विरति IX, 6, 4
 विरइय-विरचित II, 9, 3
 विरत्त-विरक्त VI, 9, 5
 विरम-विराम IX, 22, 9
 विरहग्गि-विरह+अग्नि III, 7, 2
 विराअ-विराग IV, 12, 8
 विरेइअ-विरेचित II, 20, 9
 विलक्खी-विलक्षी VI, 12, 6
 विलय-(तत्सम) I, 1, 2
 विलित्त-विलिप्त II, 7, 7
 विवज्जिअ-विवर्जित IX, 10, 10
 विवणम्मण-विवर्ण+मना VI, 12, 1
 विवरीअ-विपरीत II, 13, 3
 विवरीसर-वि+परि+स्र इ V, 7, 6
 विविह-विविध IV, 7, 6
 विसज्ज-वि+सज्ज इ IX, 23, 8
 विसज्जिअ-विसर्जित VII, 8, 7
 विसण्ण-विषण्ण II, 3, 4
 विसमिय-विषमित X, 14, 4
 विसय-विषय IX, 18, 1
 विसयासत्त-विषयासक्त IX, 4, 10
 विसहर-विषधर V, 18, 2

विसाध-विषाद V, 19 2
 विसाल-विशाल II, 5, 7
 विसिद्ध-विशिष्ट I, 15, 10
 विसुप्त-विमुक्त VIII, 4 8
 विसुद्ध-विशुद्ध I, 14, 8
 विहङ-वि+घट् इ III, 8, 10
 *विहङण्ड-विहङ III, 2, 2 VIII,
 15 9 (Hem II, 174)
 विहरत्-विहरत् X, 24, 10
 *विहलघल-विहल III, 2, 8, III, 6, 5,
 VI, I, 12, X, 8, 3
 विहज-वि+मञ् ०जेभि, VIII, 17, 4
 विहा-वि+भा इ I, 16, 12
 विहाण-विधान VIII, 17 8
 विहि-विधि I, 2, 2
 विहिअ-विहित I, 16 5
 विहुण-वि+वृ इ X, 7, 4
 विहुर-विधुर II, 13, 3
 विज्झ-विन्ध्य, प I 12, 8, II, 2, 11
 विभिअ-विसिमत III, 4, 12 (Hem II, 74)
 वीयअ-द्वितीय IX, 22, 5
 वीयराअ-वीतराग IV, 5, 8
 वीयवत्-वीथवत् VII, 12, 8
 वीसम-वि+धम् इ I, 14, 3, हिं II, 10, 9
 वीसामेअ-विभ्रमित VI, 9, 3
 वीसर-वि+सृ ०इ IX, 4, 5
 वीसरिअ-विस्मृत II, 1, 3
 वीहिय-वीक्षित I, 13, 2
 वीहिय-विभात X, 7, 8
 वुक्कति-उरु इति शब्द+कुवति IV, 5, 3
 वुच्चइ-उच्यते VIII, 6, 3
 वूढमाण-वि+उच्यमान X, 13, 2
 वुत्त-उक्त I, 13, 2
 वे-द्वि II, 11, 9
 वेअ-वेग V, 11, 5
 वेइ-वेदि VII, 7, 11
 वेगवइ-वेगवती, स्त्री, VI, 14, 4

वेदिअ य-वेष्टिन् I, 3, 2
 वेय-वद II, 9, 5
 वेयड्ड-वेद्यव or वैताड्य, प VI, 11, 4 X, 1, 7
 वेयमइ-वेगवता स्त्री VI, 16, 3
 वेल्-वेला IX, 23, 6
 *वेल्हल-कोमल, विलासिन् VII 2, 8
 (D VII, 96, वेल्-रम् Hem IV,
 168)
 *वेल्ह-व्याकुलीभवत् V, 11, 14 (Hem
 वेल्-रम् IV, 168, does not suit
 here H वेल्ह to roll in pain)
 वेल्हि-वेला VIII 7, 8 (Hem I, 58)
 वेवाहिय-विवाहित VI, 16, 3
 वेविर-वेप्+इर (शाले) V, 12 3 X, 13, 13
 वेस-वेद्या VIII, 13, 3
 वेस-वेष्ट IX 3, 8
 व्व-वत् (इव) I, 3, 4 (Hem II, 150)

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स-स्व VIII, 19, 5
 सअ-शत VIII, 3, 2
 सइ-सती I, 14, 1
 सइ-स्वयम् II, 5, 9
 सउण-शकुन I, 8, 9
 सउण-सपुण्य VIII, 2, 4 (उन्नत , टि)
 सउणह-स+उण्ण III, 4, 11
 सकडी- (तत्सम) X, 21, 3
 सकित्तण-स्वकीर्तन X, 28, 10
 सक-शक्त IX, 6, 7
 सक-शक् इ VII, 16, 1, हि III, 7, 1,
 हिं VI, 4, 5
 सकर-शर्करा II, 7, 1
 सक्रिय-शक्त IX, 8, 3
 सगोउर-स+गोपूर I, 10, 9
 सग्ग स्वर्ग X, 22, 6

- संगमअ-सद्+गमक IX, 19, 11
 सगिणी-सर्गिणी or स्रग्विणी °III, 14, 8,
 VIII, 2, 8
 सचेयण-स+चेतन VI, 15, 3
 सच्च-सत्य VII, 14, 7
 सच्चलच्छीपुर-सत्यलक्ष्मा° VII, 5, 2
 सच्छ-स्वच्छ VII, 10, 9
 सज्जय-सज्जा VIII, 5, 5
 सज्जिय-सज्जित III, 14, 2
 सज्झाअ-स्वाध्याय IX, 20, 7
 सट्ठि-षट्ठि IV, 17, 7
 सणराळ-स+नालीक (?) IV, 13, 9
 सणाह-सनाथ II, 14, 6
 सणिद्ध-सिद्ध V, 14, 7
 सणेउर-स+नूपुर VII, 13, 5 (VarI 26)
 सणेह-सलेह II, 17, 6
 सण्णज्झ-सम्+नह् इ III, 12, 1
 सण्णय-सन्नत IV, 10, 1
 सण्णाण-सद्ज्ञान VI, 10, 1
 सण्णास-सन्यास V, 12, 9
 सण्णाह-सन्नाह III, 14, 7
 सणिह-सन्निभ IX, 10, 4
 सण्ह-सूक्ष्म X, 17, 2 (Hem I, 118)
 सत्त-सत्त III, 8, 8
 सत्तम-सत्तम X, 16, 4
 सत्ति-शक्ति II, 9, 5
 सत्थ-शास्त्र VIII, 8, 4
 सद्-शब्द III, 18, 5
 सद्द-श्रद्धा IX, 21, 3
 सद्द-शब्द कुर्वत् II, 11, 5
 सद्दसण-सम्यक्+दर्शन X, 25, 7
 सप्पोत्थ-स+मुत्तक VII, 13, 4.
 सप्प-सर्प IV, 9, 2
 सम्भाव-सद्भाव X, 9, 1.
 समक्ख-समक्ष II, 12, 5.
 समग्ग-समग्र II, 20, 6.
 समगल-समग्र+ल II, 7, 7, VII, 16, 10
 समच्चिय-समर्चित VIII, 9, 11
 समणियर-सन्निकट II, 6, 7
 समणिरया-शम+निरता II, 6, 8
 समत्त-सम्यक्त्व IX 13, 1
 समत्थ-समथ IV, 17, 1
 समप्पिअ-समपित II 15, 8
 समरीण-श्रान्त VIII, 9, 7
 समलहीय-सवाहित (लेपित) VII, 12, 6
 समागय-गत VII, 13 1
 समाणिया-निका VIII, 5, 12
 समायअ-गत IV, 6 4
 समायर-चर इ V, 10, 9
 समाव-सम्+आप् इ IX, 14, 11
 समासिय-सित IX, 22, 2
 समाहिगुत्त-समाधिगुत्त, पु II, 6, 9
 समिच्छिअ-समिष्ट I, 1, 12
 समिद्ध-समृद्ध II, 2, 5
 समीउ-समीपम् X, 4, 1
 समुज्जल-समुज्ज्वल IV, 17, 9
 समुट्ठिअ-समुत्थित II, 7, 9
 समुण्णइ-समुत्ति II, 20, 6
 समुद्-समुद्र I, 2, 8
 *समुब्भिडिय-सम्+आक्रान्त VIII, 15, 10
 (see मिडिअ)
 समुह-सन्मुख V 17, 10
 समोडिअ-सम्+मोडित (मुट आक्षेधमर्दनबन्धनेषु)
 VIII, 7, 10
 सम्मह-सन्मति, पु II, 8, 4
 सम्मत्त-सम्यक्त्व V, 4, 3
 सम्माणिअ-सन्मानित II, 10, 8
 सम्मुह-सन्मुख II, 5, 1
 सय-शत I, 1, 9
 सय-स्व or शत VI 8 8
 सयण-स्वजन IX, 6, 8
 सयमेव-स्वयमेव II, 13, 2
 सयल-सकल I, 14, 6
 सयभु-स्वयम्भ, पु I, 2, 9.

सया-सदा X, 15, 9
 सयाण-सज्ञान II, 5, 9 (H सयाना, M शाहाणा)
 सर-सरस् I, 14, 1
 सर-शर III, 12, 12
 सर-स्वर I, 14, 8
 सर-सृ हि II, 10, 2
 सर-सृ इ II, 21, 6, °उ VII, 11, 15,
 सर-स्मर मि I, 1, 2
 सरण-शरण IV, 5, 10
 सरमजूस-स्मरमजूषा, छा VI, 14, 5
 सरय-शरद् II, 17, 4
 सररुह सरोरुह X, 3, 1
 सरलिम-सरलिमन् I, 16, 7
 सरवर-सरोवर I, 1, 7
 सराय सराग IV, 16, 2
 सरासइ-सरस्वता I, 2, 1
 सरिय-सृत I, 16, 1
 सरिस-सदृश III, 22, 1
 सरीर-शरीर I, 16, 2
 सरूव-स्वरूप I, 11, 7
 सरोय-सरोज I, 3, 10
 सरोस-स+रोष II, 3, 3
 सलक्खण-सलक्षण III, 4, 10
 *सलवल-onomatop लत IX, 23, 10,
 X, 23, 10, लति I, 4, 4, °लिअ III,
 18, 8, V, 10, 3, °लेइ IV, 15, 5
 सलह-श्लाघा VI, 15, 1
 सलहिजमान-लक्ष्यमान III, 1, 9 (Hem
 IV 88)
 सलेहण-सलेखन (Jain form of termi-
 nating life by abstention from
 food) °VI, 6, 8, IX, 23, 8
 सलोणअ-स+लावण्य X, 1, 3
 सल्ल-शल्य IX, 12, 2
 सल्लिय-शल्यित X, 7, 3
 सवण-श्रवण (कर्ण) I, 2, 2, V, 15, 8

सवण-शकुनि VII, 5, 10
 सवण-शकुन VII, 2, 3
 सवहणाइ-सपथ+आदि III, 8, 9 (Var II,
 15, 27)
 सविवाय-सविपाक IX, 14, 1
 सव्व-सर्व II 6, 3
 सव्वत्थ-सर्वार्थ X, 27, 10
 सव्वग-सर्वाङ्ग II, 6, 3
 सव्वायर-सर्वादर IX, 20, 9
 ससहर-शशधर II, 7, 4
 ससि-शशिन् I, 16, 1
 ससुर-श्वसुर II, 10, 7
 *सह-राज् °इ I 16, 13 (Hem IV, 100)
 सहजाय-सह+जात VI, 2, 6
 सहयर-सहचर II, 13, 10
 सहल-सफल III, 9, 5
 सहस-सहस्र I, 3, 2
 सहसत्ति-सहस्रा III, 16, 5°
 सहाअ°-स्वभाव I, 15, 2
 सहाअ-सहाय V 18, 7
 सहास-सहस्र IV, 4, 3
 सहिअ-सहित VII, 7, 3.
 सहिय-सखिन् III, 6, 1
 सह-सह I, 10, 9
 सहोयर-सहोदर V, 7, 8
 सक-शक् इ X, 7, 6, हु II, 21, 6
 सकर-शकर IX, 17, 10
 सकाइय-शकादिक IX, 21, 3
 संकिअ शक्ति V, 15, 3
 सखेव-सक्षेप III, 7, 3
 सगाहिअ-सगृहीत V, 10, 1
 सगाम-सग्राम III, 14, 8
 सघड-सघट् °डेइ X, 16, 7
 सघाअ-सघात IX, 12, 1
 *सचडिअ-सप्त+आल्ल VII, 14, 10 (Hem
 IV, 206, H चडना)

सचल्लिख-सचलित III, 1, 5
 सछायअ-स+छावित I, 11, 8
 सजणिय-सजनित II, 14, 12
 सजम-सयम I, 1, 7,
 सजालिय-सज्वलित II, 14, 7
 सजाय-सजात II, 1, 2
 सजुअ सयुक्त I, 16, 8
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 सजोइअ-सयोजित VII, 8, 7
 सझा-सध्या X, 9, 5
 सठिय-सस्थित III, 2, 2
 सताअ-सताप VII, 7, 4
 सताडिय-सताडिन IV, 2, 6
 सति-शान्ति II, 12, 7
 सतुइ-सतुष्ट II, 16, 7
 सतोस-सतोष II, 16, 4
 सथव-स+स्थापय् हि I, 11, 10, वतु IX, 18, 3
 सथुणण सस्त्वन IV, 5, 8 (Hem
 IV, 24I)
 सथुव्वमाण-सस्तूयमान III, 1, 7
 साधिय-सहित VI, 14, 6
 सपइ-सम्पत्ति II, 13, 1
 सपज्ज-सम्+पद् इ II, 16, 1, हि IX, 17, 5,
 हु IX, 16, 3
 सपड-सम्+पत् इ I, 10, 7, उ IX, 16, 4
 (M सापडण)
 संपण्ण-सम्पन्न IX, 6, 9
 सपत्त-सम्प्राप्त II, 1, 11
 सपथ-सम्पद् I, 1, 9
 संपाड-सम्+पातय् इ II, 7, 2
 सपीडिय-सम्पीडित V, 8, 4
 संपीणिय-सम्प्रीत II, 14, 10
 संपुण्ण-सम्पूर्ण IV, 9, 8
 सपेसिअ-सम्प्रेषित IV, 1, 6
 सपोह-सम्+पोहय् हि VII, 11, 19
 सभर-सम्+र हि VII, 16, 10
 सभरअ-सम्भत VI, 15, 12 (सम्भलनां
 to steady)

सभरीअ-सम्भत I, 12, 8
 सभासिअ-सम्भाषित VIII, 7, 2
 सभूय-सम्भूत IV, 9, 6
 समाणिअ-सन्मानित III, 10, 4
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 सवर-सम्+वृ हि III, 19, 8, रे IX, 13,
 I, रेवि X, 24 I
 सवलिय-सवलित V, 19, 10
 ससअ-सशय I, 13, 8
 ससग्ग-ससर्ग II, 14, 1
 ससाहिय-ससाधित VI, 16, 6
 सस-शस्य IV, 6, 6
 ससि-शसित VI, 1, 3
 ससित्त-ससिक्त, II, 14, 8
 साअ-शाप II, 4, 2
 साणुराय-सानुराग III, 22, 6
 साम-साम (वेद) II, 20, 1
 साम-शामय् हि II, 4, 7
 सामण्ण-सामान्य I, 15, 5
 सामाइअ-सामायिक IX, 23, 2
 सामि-स्वामिन् III, 11, 5
 सामिणि-स्वामिनी V, 15, 5
 सामिसाल-स्वामिन्+सार (श्रेष्ठ) I, 7, 4
 सायर-सागर II, 2, 2
 सारअ-सर्व I, 16, 2 (H सारा)
 सारणि-(तत्सम) I, 3, 10
 सारहि-सारथि III, 16, 6
 सारिअ-सारित I, 16, 2
 सारिजूअ-सारि+यूत VIII, 15, 8
 सालि-शालि I, 3, 8
 सालूर-(तत्सम-frog) VII, 4, 6
 साव-शाप II, 21, 3
 सावत्थि-श्रावस्ती, न X, 6, 2
 सावय-श्रावक IX, 16, 2
 सासय-शाश्वत I, 1, 9
 साह-साध्य हि IV, 1, 1.

साहण-साधन I, 11, 10
 साहामय शाखामृग IV, 5, 3
 साहुकार-साबुकार X, 5, 8
 सिअ-शिव, पु IV, 3, 1
 सिन्खावय-शिक्षावत IV, 1, 8
 सिग्घ-शीघ्र IV, 6, 1
 सिट्टी-श्रेष्ठिन् VIII, 4, 4
 सिमिर-शिविर VII, 6, 5
 सिय-सित I, 16, 11
 सिय-शीत III, 12, 6
 सिर-सुत IV, 12, 9
 सिर-शिरस् II, 20, 9
 सिररुह-शिरोरुह I, 16, 14
 सिरि-श्री I, 2, 9
 सिरिसेणा-श्रीषेणा, स्त्री, V, 5, 2
 सिल-शिला IV, 12, 2
 सिलवइ-शिल्पिन् IV, 13, 10
 सिव-शिव (शिव) I, 1, 3
 सिविण-स्वप्न X, 27, 5 (Hem I, 46)
 सिसिर-शिशिर IX, 14, 4
 सिमु-शिशु X, 7, 2,
 सिहर-शिखर VI, 3, 6
 सिहि-शिखिन् II, 15, 6
 सिग-शृङ्ग III, 3, 3
 सिचिअ-सिञ्चित (सिक) IV, 3, 7
 सिभ-शेष्मन् IX, 11, 3
 सिंहवार-सिंह+दार III, 9, 10
 सीयलत्त-शीतलत्व III, 10, 8
 सीलगुत्त शीलगुप्त, पु IX, 1, 10
 सीस-शीष I, 17, 8,
 सीस-शिष्य X, 28, 3
 सीह-सिंह IV, 2, 5
 सीडु-सीधु (सुरा) IX, 21, 6
 सीहोवम-सिहोपम III, 13, 8
 सुअ-श्रुत I, 2, 5
 सुअ-सुत II, 5, 9

सुअण सुजन VII, 15, 6
 सुअ-शुक VIII, 4, 3
 सुअवेय-सुवेग, (नाम) V, 11, 9
 सुअध-सुगध I, 12, 6
 सुइण-स्वप्न VIII, 5, 14
 सुईण-स्वप्न VIII, 4, 8,
 सुउत्ति-सुक्ति V, 10, 7
 सुक-शुक IX, 11, 10
 सुक-शुष्क I, 10, 6
 सुखेयरि-सु+खेचरि VI, 14, 4
 सुछद-सुछदस् VIII, 4, 10
 सुजत-सु+यत्र IV, 10, 5
 सुज्ञाण-सु+ध्यान V, 6, 8
 सुट्टु-सुष्ठु VII, 5, 12
 सुण-श्रु इ X, 28, 9 णि II, 10, 4 णिवि
 II, 5, 1 णीऊण VIII, 4, 1
 सुणदा-सुनन्दा, स्त्री, VI, 10, 4
 सुणाण-सुज्ञान VI, 3, 7
 सुणिम्मल-सुनिर्मल V, 7, 6
 सुतेअ-सु+तेजस् VII, 7, 1
 सुत्त-सुत IX, 7, 2
 सुत्तधारि-सुत्तधारिन् IV, 12, 4
 सुत्तिय-सुत्ता I, 8, 5
 सुत्थिय-सुत्थित IX, 7, 7
 सुथुव्व-सु+स्तू (कर्मणि) इ V, 6, 3
 सुथूल-सु+स्थूल IX, 22, 3
 सुदसण-सुदर्शन II, 14, 4
 सुदिस्सिवत्-सुदीप्तिवत् I, 12, 1
 सुदुद्धर-सु+दुधर III, 22, 9
 सुदेअ-सुदेव V, 6, 2
 सुद्ध-शुद्ध II, 3, 8
 सुपसण्ण-सु+प्रसन्न X, 26, 5
 सुप्पयड-सु+प्रचण्ड I, 8, 6
 सुमर-सु इ III, 10, 7, हि IX, 1, 4,
 °रत I, 1, 12

सुमिता सुमिता त्वा, X 18, 4
 सुमोत्तिय-सुमौक्तिक IV, 6, 8
 सुय-श्रुत V, 2, 8
 सुय-सुत III 21, 1
 सुय-शुक VIII, 12, 7
 सुय-स्वप् ०यति I, 3, 9, हि VIII, 11, 10
 सुयण-सुजन I, 1, 6
 सुयाण-सुता II, 3, 8
 सुरइ-सुरति II, 9, 9
 सुरणाह-सुरनाथ V, 13, 7
 सुरराअ-सुररात III, 18, 9
 सुरलोअ-सुरलोक III, 5, 6
 सुरवइ-सुरपति III, 1, 4
 सुरसरि-सुर+सरित् III, 9, 4
 सुरहर-सुरह VI, 3, 10
 सुराअ-सुराग IV, 7, 1
 सुरिंद-सुरेन्द्र I, 12, 5
 सुरूव-सुरूप IV, 16, 7
 सुरेसर-सुरेश्वर IV, 1, 14
 सुरोहराअ-सुर+ओध+राग VI, 9, 1
 सुलम्बण-सुलक्षण II, 14, 3
 सुलळिय-सुललित VII, 7, 5
 सुलोयण-सुलोचन II, 20, 4
 सुव-स्वप् ०इ X, 6, 5
 सुवण्ण-सुवर्ण VIII, 6, 2
 सुवाअ-सुवात VII, 11, 5
 सुविज्जलया-सुवियुल्लता II, 2, 7
 सुवेअ-सुवेग, पु IV, 8, 2
 सुव्वअ-सुव्वत, पु II, 3, 5
 सुसहाअ-सुसहाय IX, 9, 1
 सुसुर-सुसुर II, 10, 9
 सुसोह-सु+शोभ II, 9, 4
 सुसोहण-सु+शोभन II, 20, 9
 सुसोहिअ-सु+शोभित VII, 3, 10
 सुह-सुख I, 1, 3
 सुह-शुभ V, 5, 1

सुहड-सुभट III, 10, 2
 सुहय-सुभग IX, 9, 8
 सुहयर-सुयकर II, 9, 7
 सुहावह-सुखावह I, 2, 2
 सुहि-सुहद् VIII, 11, 9
 सुड गुण्डा II, 20, 4
 सूय-शुक VI, 12, 6
 सूय-सूत (mercury) IX, 6, 6
 सुग्गह-सुग्गम, पु V, 5, 2
 सूल-शूल I, 17, 4
 सूव-श्रुत III, 6, 10
 सूहअ-सुभग VI, 7, 2
 सेज्जा-शय्या X, 15, 10 (Hem I, 57, II, 24 H सेज)
 सेठि-श्रेष्ठिन् VIII, 5, 2
 सेढि-श्रेणि II, 2, 4
 सेणि-श्रेणि V, 1, 11
 सेण्ण-सैन्य IV, 1, 14
 सेय-श्रेयस् X, 26, 14
 सेय-स्वेद III, 19, 3
 सेय-श्वेत I, 4, 4
 सेव-सेवा II 4, 6
 सेल-शैल II, 2, 11
 सेविअ-सेवित I, 16, 3
 सेविज्जमान-सेव्यमान III, 1, 8
 सेवलि-शात्मलि (तस्) VIII, 7, 7
 सोअ-शोक III, 6, 6
 सोक्ख-सौख्य V, 12, 1
 सोम्बवीहि-सौख्य+वीथि X, 17, 3
 सोणिय-शोणित IX, 11, 10
 सोणिय-श्रेणी I, 16, 5
 सोत्तिअ-श्रोत्रिय IX, 5, 9
 सोमराअ-सोमराज VIII, 4, 10
 सोय-शोक IV, 16, 1
 सोरट्ट-सौराष्ट्र, दे III, 5, 6
 सोरह-सौरभ VIII, 2, 3

सोलह-षोडश X, 17, 9
 सोव-स्वप् इ VIII, 13, 5, °हि VI, 9, 5
 सोवण्ण-सौवर्ण III, 3, 10
 सोवाण-सोषाण X, 16, 10
 सोवीर-सौवीर (buttermilk) IX, 14, 8
 सोह-शोभा II 1, 8
 सोह-शोभ् इ I, 15, 4, हति, I, 16, 11
 °हेविणु X, 28, 6
 सोहण-शोभन VI, 4, 2
 सोहमाण-शोभमान IV, 4, 5
 सोहल-शोभा+ल (मत्वर्थ) I, 9, 10
 सोहा-शोभा I, 16, 8
 सोहायमाण-शोभमान I, 3, 4

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हई-हता IV, 9 6
 हउ-अहम् II, 5, 8
 हक-हक् इति शब्द III, 14, 3 (H हाँक)
 हट्ट-(तत्सम-market) III, 8, 4
 *हड्ड-अस्थि III, 15, 9 (D VIII, 59)
 हण-हन् इ V, 14, 8, °णत V, 19, 1, णेविणु
 X, 5, 4, णिवि X, 8, 8
 हणण-हनन II, 3, 10
 हणिअ-हत II, 17, 10
 हत्थ-हस्त III, 11, 1
 हत्थि हस्तिन् I, 13, 6
 हम्म-हर्म्य I, 15, 8
 हय-हत III, 15, 1
 हय-(तत्सम-अश्व) IV, 2, 1
 हर-ह °रत III, 13, 6, °रिवि II, 5, 3, रेभि
 X, 23, 6
 हरइ-हरन्ति (विहरन्ति) X, 29, 15
 हराविय हरापित VIII, 6, 1 (H हराना
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हरि-हरित् IV 12, 2, X, 2, 5
 हरिय-हरित् I 14, 6
 हरिय-हन III, 17, 10
 हरिवीढ-हरिपीठ (सिंहासन) IV, 12, 1.
 हरिस-हप I, 14, 11
 हरिसिय-हृष्ट III, 9, 3
 हरिसुकुठ-हर्षोत्कण्ठ II, 21, 4
 हल-फल X, 27, 10
 हलहर-हलधर IX, 17, 11
 *हले-आमन्त्रणे अव्ययम् VIII, 16, 7
 (Hem II, 195)
 *हल्लिय-चलित IV, 2, 3 (D VIII, 62,
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 *हल्लोहलि-व्याकुल VII, 10, 13 (Hem
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 हव-भू इ III, 19, 9, वेसइ IV, 17, 5,
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 हसत हसत् I, 3, 10
 हसरह-हसरथ, पु VI, 13, 9
 हालिणि-हल्लिनी (कृपक-ली) I, 3, 7
 हिअअ-हृदय I, 11, 1
 हिका-(तत्सम Hiccough) VIII, 2, 5
 हिट्ट-हृष्ट II, 12, 8
 हिड-(हिडि-गत्यनादयो) मि IV, 17 10,
 इ V, 15, 2, डत III, 14, 5
 हिडिय-हिडित् VIII, 12, 8
 हिमवत-हिमवत् III, 12, 7,
 हिय-हृदय I, 14, 12
 हियय-हृदय I, 1, 9
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- तार II, 2, 3 He is said to have raised the Vijayardha mountain (असुरदेवता इति टिप्पणम्)
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- धनदत्त (धनयत्त) X, 10, 9 A merchant of नालद
- धनदत्त (धनयत्त) X, 1, 14 Cowherd of

- धनमित्र of तेरापट्टन who was born as करकंड in the next birth
- धनपाल (धण°) X, 10, 10 The son of धनदत्त merchant of नालद
- धनमती (धणमई) X, 10, 8 Daughter of वसुमित्र and नागदत्ता of ताम्रलिसि, married to धनपाल of नालद
- धनमित्र (धणमित) X, 1, 11 A merchant of तेरापट्टन
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- धाडीवाहन (°णु) I, 4, 10, II, 5, 2, III, 11, 8 King of चम्पा, father of करकंड (See Notes I, 4, 10)
- धूमकेतु (°उ) VI, 10 4 A विद्याधर ruling at जयती in विद्याधर पर्वत
- नरवाहनदत्त (ण) V, 19, 9 etc Prince of कौशाम्बा (for story see Intro)
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- नारायण (ण°) X, 25, 3 An epithet of Vishnu
- नील (णी) V, 2, 2, V, 3, 8, X, 1, 8. A विद्याधर who ruled at रथपुर but

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पवनवेग (पवणवेउ) VI, 11, 4 A विद्याधर son of मनोवेग
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बलदेव (एउ) IX, 7, 9, X 25, 3 The elder brother of नारायण
बलभद्र (°हद्) IX, 5, 5 same as बलदेव
बालदेव II, 2, 8 The Vidyadhara who took Karakanda away from his mother
भरतेश्वर (°हेसर) IV, 4, 10, V, 5, 5 The first Chakravarti, son of ऋषभदेव, the first Tirthankara
भूपाल (भूवाच) X, 29, 5 A king contemporary of our author (see Intro)
मगलदेव (एव) I, 2, 1, X, 28, 3 The teacher of कनकामर
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मदनदेव (मयणएउ) VI, 11, 3 The son of पद्मदेव विद्याधर He was transformed into a parrot by the daughter of a sage
मदनामर (मयणामर) VI, 10, 8 VI, 12, 2, VI, 12, 6 Same as मदनदेव
मदनावलि (मयणा) III, 5, 10, V, 15, 1 Daughter of अजवमा of गिरिनगर and wife of करकड
मधुसूदन (महसूयण) VI, 4, 9 A Brahman of मथुरा (for story see Intro)
मनोवेग (मणवेय) VI, 11, 4 A विद्याधर of उत्तरवेद्यर्व, father of पवनवेग
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यशोधर (जसहर) V, 8, 10 A मुनि met by अमितवेग and सुवेग in the सहस्रकूट चैत्यालय at Terapur
यशोधर (जसहर) X, 5, 1 A मुनि whom करकड in his former life wanted to worship
यशोभद्र (जसहद्) II, 7, 5 II, 8, 1 A मुनि who came to the cemetery of दत्तीपुर
रतिविभ्रमा (रडविभ्रम) VI, 12, 10 VI, 15, 9, VI, 16, 2 A विद्याधरी of कनकपुर married by नरवाहनदत्त
रतिवेगा (रडवेय) VII, 7, 5, X, 24, 2 The princess of सिंहल married by करकड

- रत्नलेखा (रयणलेह) VIII, 10, 5
A damsel of छोहारद्वीप married by
नरवाहनदत्त
- रत्नावली (रयणावलि) VII, 16, 4,
X, 24, 3 A विद्याधरी cf तिलकद्वीप
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- रत्नो X, 29, 13 Son of the minister
who patronised कनकामर
- राघव (राहव) VII, 3, 1 The des-
cendant of रघु 1 & राम.
- राघवण V, 5, 1 Ancestor of सूरप्रभ who
built the Jain temple on पूदी hill
- राहुल X, 29, 13 Son of the minister
who patronised the author
- लंका IV, 11, 1, V, 5, 1 The capital
of रावण and his descendants
- लवणलंबा VIII, 13, 1 The bawd
(कुटिनी) of खमायचच who gave shelter
to रत्नलेखा
- लीलावती (°वद्) VI, 16, 3 A विद्याधरी
of कनकद्वीप married by नरवाहनदत्त
- मत्स्यराज (वच्छराज) VI, 1, 4 King of
कौशाम्बी, father of नरवाहनदत्त
- मरदत्त VII, 1, 10 The minister of
अरिदमन
- मंसुदत्त X, 11, 2 Son of वसुपाल, mer-
chant of कौशाम्बी
- वसुपाल I, 7, 9, X, 12, 6 King of
कौशाम्बी, father of वसुवती the mother
of करकंड
- वसुपाल X, 9, 12 King of चंपापुरी, father
of वीरवती
- वसुपाल X, 23, 7 Son and successor
of करकंड
- वसुमती (मद्) X, 9, 12 Wife of king
वसुपाल of चंपा, and mother of धाडावाहन
- वसुमती (°मद्) X, 11, 1 Wife of वसुपाल
merchant of कौशाम्बी
- वसुमती (°मद्) X, 12, 6 Wife of वसुपाल
king of कौशाम्बी
- वसुमित्र (त्त) X, 10, 6 A merchant
of ताम्रलक्ष्मि
- वात्सायन (वच्छायण) II, 9, 3 The author
of कामसूत्र a work on erotics It is
used here in the sense of the
science of erotics
- वायुवेग (वाडवेड) V, 1, 3 A विद्याधर
who narrated to करकंड the account
of the building of the cave at
Terapur
- विजयपाल (विजवाल) X, 29, 1 A king
of भासाइय, contemporary of कनकामर
- विद्युत्प्रभा (विज्जुप्पह) II, 2, 6 King of
विद्युत्प्रभा, father of गुणनिकेत
- विमलादेवी (°एवि) VI, 13, 10 Wife of
हसरथ विद्याधर of कनकपुर.
- विमला VIII, 1, 9 Wife of अरिदमन of
Ujjain
- वीरभद्र (ह) II, 7, 5 A sage who
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- वेगमती (वेयमद्) VI, 16, 3 A विद्याधरी
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- वेगवती (°वद्) VI, 14, 4 A विद्याधरी of
कनकपुर
- शिव (सिड) IV, 3, 1, IV, 4, 8 King
of Terapur who visited करकंड and
who probably gave the name of
धाराशिव to the place

श्रीलुगुत (श्रीलुगुत) IX, 1, 10 The sage from whom करकड took दीक्षा

श्रीवेणा (सिरिसेणा) V, 5, 3 Wife of सूरप्रभ king of लका

समतभद्र (इ) I, 2, 8 A Jain logician (see Intro)

समाधिगुत (दिगुत) II, 6, 9 A sage from whom पद्मावती, the mother of करकड took vows

सम्मति (इ) II, 8, 4 A Brahman from whom करकड wrested the three lucky bamboos

सिद्धसेन (ण) I, 2, 8 A Jain logician (see Intro)

सुदर्शन (°दसण) II, 14, 4 A merchant (see Intro , the story of low company)

सुनन्दा (°णदा) VI, 10, 4 Wife of धूमकेतु विद्यावर

सुमित्रा (ता) X, 18, 4 Daughter of the king of उज्जैन

सुवर्णा VI, 1, 5 Wife of वत्सराज, mother of नैरवाहनदत्त

सुवेग IV, 8, 2, V, 4, 2 V, 10, 8, V, 11, 9 Brother of अमितवेग विद्याधर, reborn as an elephant

सुव्रत (सुव्वड) II, 3, 5 A sage on the Vindhya, by whose curse गुणनिकेत lost his Vidya and became a मातंग

सूरप्रभ (प्पह) V, 5, 2 King of लका, descendant of रावण He built the Jain temple on the पूदी mountain

स्वयंभू (सयभु) I, 2, 9 A Jain Apabh ransa poet (see Intro)

हरि IV, 11, 2, IX, 5, 5 An epithet of विष्णु

हसरथ (रह) VI, 13, 9 A विद्याधर, king of कनकपुर He carried away the wife of नरवाहनदत्त

हेममाला (ल) II, 2, 9, II, 6, 5 Wife of गुणनिकेत, the adopted mother of करकड.

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In writing the geographical notes the following abbreviations have been used —

- Arch Re —Archaeological Survey of India Report
 Bh Nat —Bharata s Natya sastra
 Cun Geo —Cunningham s Ancient Geography of India
 Cun S B —Cunningham s Stupa of Barhut
 Dey Geo —Geographical Dictionary of Ancient and Mediaeval India by Nandlal Dey
 Ep Ind —Epigraphia Indica
 J Stupa —Jain stupa and other Antiquities of Mathura by V Smith
 Kss —Kathā sarit sagara of Somadeva
 Mbh —Mahabhārata
 Padma P —Padma Purana of Ravishenacārya
 Ram —Ramayana
 S I J —South Indian Jainism by Ramasvami Iyengar
 T S P —Trisasthi salaka-purusa carita of Hemacandra
 Vayu P —Vāyu Purāna
 Vikram —Vikramanka deva carita, Buhler s edition
 V P —Vishnu Purana

अयोध्या III, 1, 12 The birthplace
 of Rama in Oudh Also the
 birthplace of the first Maham
 kara Adhishthia

जैनदेश I, 3, 5 With capital at ...
 The country about Bhagalpur
 including Monghyr. The king

dom of Romapada of the
 Ramayana and Karna of the
 Mahabharata For the signi
 ficance of the name, see Rama
 yana, Balakanda XXIII, 14

अमरपुरी (अमरपुरी) III, 22, 5 The
 city of gods.

- अवन्ति देश VIII, 1, 6 With capital at उज्जैनी, ruled by king अरिदमन It was the ancient name of Malwa in central India
- आम्र (अम) II, 2, 11 Between it and कलिंग stood the mountain विंध्य The country between the Godavari and the Krishna Its capital was Dhanakataka or Amaravati at the mouth of the Krishna The ancient kingdom of the Andhras also called Satavahanas or Satakarnis
- आसाइय X, 28, 4 The town where Kanakamara wrote the Karakandacariu (see Introduction)
- उज्जैनी or उज्जयिनी (उज्जैणि) VIII, 1, 7, X, 18, 4 The capital of Avantis of ancient fame, situated on the river Sipra
- उत्तरवेद्यर्ध (वेद्यर्ध) VI, 11, 4 The northern वेद्यर्ध which see
- उप्पल्लवेडि VI, 11, 2 A town in विजयाध or वेद्यर्ध, ruled by पद्मदेव (पद्मदेव) विद्याधर
- कनकपुर (कणयउर) VI, 13, 8 A town on the bank of Sindhu in Vijayadha, ruled by Hamsaratha Vidyadhara
- कलिंग II, 2, 11, X, 10, 2 According to *Uttarādhyaṃya Sūtra XVIII, 460*, Karakandā ruled here It is identified with the Northern Circars, a country lying on the south of Orissa Its capital was Dantapur or Dantipur.

- कलिंग I, 12, 9, गिरि VI, 2, 4 Probably identical with Kalangala mentioned as the eastern boundary of the middle country in Vinaya II, 38 (Cunningham's Geography P 723) Our Kalangar might be identified with Keunjar of the maps in Orissa on the Baitarni river and close to a mountain range, an offshoot of Mahendra It is near Puri with which Dantipur is identified The name is at present borne by a celebrated fortress in Bundelkhand, in the Badausa subdivision of the Banda district of U P
- कान्यकुब्ज (कणउज्ज गयर) II, 10, 4 Modern Kanauj It was the capital of the southern Pancala during the Buddhist period (Rhys David's Buddhist India p 27) Harshavardhana ruled there when he was visited by Hsuen Tsang in 636 A D It was the birth-place of Visvamitra (Ramayana, Balakanda)
- कालिंदी III, 9, 4, etc Another name of the river Jamna (Yamuna)
- कुसुमपुर (उर) I, 6, 1, X, 13, 5 Another name for Pataliputra which was the capital of Magadha under the Nandas and the Mauryas In the Sanskrit drama Mudra-rakshasa, it is mentioned as the capital of

Chandragupta Maurya, and as situated on the river Sonā. It is also described by Megasthenes. It was built by Ajitasatru in 450 B C (Mahavagga VI, 28)

कण VIII, 12, 9 The country between the Western Ghats and the sea from about Bombay southward to Goa. Hiuen Tsang makes mention of one Kong pien na pulo or Konkannpur, probably identical with Annagundi on the northern bank of the Tungabhadra river (Cun Geo p 632, 745)

कैलाश (कलस) visited by Bharata (son of the first Tirthankara Adinath) who also built temples there IV, 4, 10, V, 5, 5. It was once lifted up by the king of Lanka (Ravana) IV, 11, 1. A celebrated mountain of Pauranic fame. It is identified with the Kangrin-poche of the Tibetans, about 25 miles to the north of Manasa lake, and to the east of the Niti pass (Dey Geo). It is also called Ashtapada. The first Tirthankara Rshabha is said to have practised penance there and his son Bharata visited it during his journey of conquest (Jinnsena's Adipurana)

कौशाम्बी (कउसबि) I, 7, 9, X, 11, 1, X, 12, 6. The capital of the Vatsas ruled over by Naravahanadatta VI, 1, 3. Founded by Kusamba

the son of Kusa (Ram Balakanda XXXII, 6). Fa Hian locates it 13 yojanas N W of the Deer Park (modern Sarnath near Benares). It is identified with Kosmavillage on the Jumna 30 miles S W of Allahabad, which is still called Kausambi by the Jains. Ancient coins are frequently discovered here and an ancient Jain inscription of the Kushan period has been found (Arch Re 1913 14, Ep Ind II, 240)

सभायच्च पट्टण VIII, 12, 10. Modern Cambay, being at the head of a gulf of the same name, was an important trade port in ancient times, but has now lost its importance owing to the silting up of the gulf.

गगानदी (°णद्) I, 3, 3, III, 12, 5, III, 20, 7, IV, 14, 6, X, 13, 2. The river Ganges.

गगनतल (गयणयल) V, 3, 9. A town in उत्तरवेद्य, where lived the two Vidyadharas Amitavega and Suvega.

गिरिनगर (°णयर) III, 5, 7. In Saurashtra (सोरठ्ठेस) ruled by king Ajavarma. It is represented by modern Junagadha in Gujrat, the old name being transferred to the hill about ten miles east. The 22nd Tirthankara Neminatha practised

austerities here and the hill is even now held sacred to him and is a place of pilgrimage for Jains. The inscriptions of Asoka, Rudradamana and Skandagupta are found engraved here on a single rock.

गोवर्द्धन (गोवर्द्धन) IV, 11, 2 A hill 18 miles from Brindavana in the district of Muttra. Krishna is said to have taken it upon his little finger and held it as an umbrella over the heads of his cattle and townsmen to protect them from the deluge of rain poured upon them by Indra (Mbh. Udyoga, chap 129)

चम्पा I, 3, 12, II, 5, 2, X, 9, 12 Capital of Anga country, ruled by Dhadyahana son of Vasupala and father of Karakanda. It was the birth place of the twelfth Tirthamkara Vasupajya. It is mentioned in the Ramayana, Mahabharata and other Puranas. Hsien Tsang mentions it as Chenpo and locates it at a distance of 300 li or 50 miles east of Monghyr, on the strength of which Cunningham identifies it with Patharghata, 24 miles east of Bhagalpur. But N. L. Dey identifies it with Campa nagar four miles to the west of Bhagalpur (Cui Geo, Dey Geo.)

चेर IV, 1, 5, VIII, 18, 5 In Dravida country whose kings did not at first submit to Karakanda but were subsequently overpowered. Mentioned in Asoka inscriptions as Keralaputra, and by Ptolemy as *Cerobothra*. The country, at one time, comprised the present kingdom of Mysore, Coimbatore, Salem, South Malabar, Travancore and Cochin. According to Ptolemy (2nd Cent AD) its Capital was Karour or Karur, also called Vangi. The Pandya country lay to its south.

चोड II, 10, 5 IV, 1, 5, VIII, 18, 5 In Dravida country. Its king did not at first submit to Karakanda but was subsequently overpowered. It is mentioned in the Varttika of Katyayana, inscriptions of Asoka and the epics. Identical, probably, with Hsien Tsang's Choliya (Chuliye or Jholiye) which he describes as a small district 2400 li or 400 miles in circuit and 1000 li or 167 miles south-west from Dhana-kataka. It is the modern Coromandal Coast. Its capital was Urayur on the Kaveri and later Kanchipur, Combakonum and Tanjore. During the time of our author the Caudas seem to have been the leading power of the South.

छोहारद्वीप VIII, 10, 3 King Aridamana of Ujjain, after crossing the sea, reached there and married Ratnalekha. Seems to have been some island off the western coast

जम्बूद्वीप I, 3, 1, V, 1, 3 etc The continent surrounded by the briny ocean (लवणार्णव) and one hundred thousand yojanas in extent, in which the Bharata-kshetra is situated, so called because it is characterised by a Jambu tree

जयन्ती VI, 10, 3 A town in the southern part of the Vidyadhara mountain (Vediardha), where Dhumaketu Vidyadhara ruled (see वेदध)

ताम्रलिप्ति (ताम्रलिप्ति) X, 10 5 A town mentioned in the Mbh, the Puranas and the Buddhist works. It was celebrated as a maritime port (Kss XII, 14) It was from here that Vijaya is said to have sailed for Ceylon. Fa Hian describes it as being at the sea mouth, 50 yojanas east of Campa. It was the capital of the Sumha country. Formerly, at the mouth of the Ganges, but is now situated on the western bank of the Rupanarain in the district of Midnapur in Bengal and is called Tamluk

तिलकद्वीप (दीव) VII, 15, 1. While returning from Simhala by sea,

Karakanda was carried away to this island by a Vidyadhari. It may be one of the few flat islands off the Jaffna peninsula which forms the extreme north of Ceylon, and was the gateway by which the hardworking Tamils of South India entered Ceylon. It is also mentioned in the Bhavis yatta kaha of Dhana-pala

दक्षिणापथ (दक्षिणवह) IV, 2, 4, An ancient name of Deccan i.e. the part of India to the south of the Narmada. The name occurs in the Pali books of the Buddhists. It is the Dakkinabades of the Greeks. It is defined in Bh Nat XIII, 26, as follows —

महेन्द्रो मलय सह्यो मेलक पलपिञ्जर
पतेषु सञ्चिता देशा स ज्ञेयो दक्षिणापथ ॥

दलीपुर I, 14, 4, II, 5, 4, II, 19, 3, III, 1, 2, III, 11, 9 Here Padmavati was taken by the elephant running away from Campa. Karakanda was born in its vicinity and later was crowned king of the city. It is identical with Dantapur, the ancient capital of Kalinga, mentioned in Pali books in connection with the tooth relic of Buddha (see Dattha vansa) It is probably the Dandagula, °guda or pula of Pliny. Cunningham identifies it with Rajamahandri while N. L.

Dey identifies it with Puri Danti being a synonym for Hasti (elephant) later writers have mistaken it for Hastinapur
द्रविडदेश IV, 1, 4, VIII, 18, 4
 The land of the three kingdoms, *Coda, Cera* and *Pandya Damirica* of Periplus and *Damirike* of Ptolemy Acc to Mbh *Vanaparva*, 118, its northern boundary was the Godavari Later, the southern part of the Peninsula bounded on the north by the *Krishna* and the *Tungabhadra* was called as such It is otherwise known as the Tamil country It was also called Coda (Vikram Intro P 27 Note)

नालन्द (°णालन्द) X, 10 9 The most famous seat of Buddhist learning Fa Hien places the hamlet of Nalo at one yojana or seven miles from the hill of the isolated Rock (Giryeke) and also the same distance from new Rajagriha It is now identified with Bargaon or Badgaon (Vatigrama or Vihara grama) which lies seven miles to the north west of Rajagriha in the district of Patna Excavations carried on at the place have revealed traces of the vast Buddhist monastery.

पाण्ड्य (पण्डि or पण्डियं) IV, 1, 5, VIII,

18, 5 Mentioned in the epics, the Varttikas of Katyayana and the inscriptions of Asoka Megasthenes refers to Pandoe as the only Indian race ruled by women The country corresponded roughly to the Madura and Tinnevely districts, Travancore and parts of Coimbatore and Cochin Its capital was Madura (Mathura or Dakshina Mathura) In the seventh Century A D the Pandys conquered the Cola and Cera territories, but were subdued by the Colas in the middle of the ninth century

पूदी (सिरि पूदी) V, 4, 6, V, 5, 3 A mountain in the Malaya (Malabar) country on which stood the temple of the 24 Tirthankaras reputed to have been built by the lord of Lanka a descendant of Ravana, from where the Vidyadharas picked up the image of Parsvanatha on their way to Simhala It is probably identical with the Podyil hill in the Western Ghats, south of the Palaghat gap and west of Tinnevely (see SIJ)

प्रतिष्ठान (पट्टण) VI, 9, 2 Going to the Ganges from Kausambi, Naravahanadatta came to this place So it can not be the Pratisthana on the Godavari It is probably identical with Jhusi opposite to

Allahabad across the Ganges which is still called Pratisthanapur It is mentioned in the Mahabharata and the Kurma and Agni Puranas It was the capital of king Pururavas of the Vikram Orvasiyam Acc to Ram Uttara kanda 90, 22, it was founded by king Ila

प्रयाग (पयाग) VI, 6, 5, VI, 7, 7 Two Brahmins Madhava and Madhusudana of Muttia go there one after another to terminate their life through sheer disgust Compare this with the description of the place given by Hsuen Tsang " In the city there is a Deva temple beautifully ornamented and celebrated for its numerous miracles Before the hall of the temple, there is a great tree with spreading boughs and branches and casting a deep shadow There was a body eating demon here who, depending on the custom (of committing suicide) made his abode here Accordingly, on the left and right one sees heaps of bones Hence, when a person comes to this temple, there is everything to persuade him to despise his life and give it up, he is encouraged there to, both by promptings of the heretics and also by the seduction of the evil spirit, From very early days till

now this very false custom has been practised " Ravishena in his Padma P III, 281, mentions it as follows -

प्रयाग इति देशोऽसौ प्रजाभ्योऽस्मिन्गतो यत ।
प्रकृष्टो वा कृतस्त्याग प्रयागस्तेन कीर्तित ॥

It is identical with Allahabad

भरतक्षेत्र (भरतक्षेत्र) I, 3, 3, II, 2 1, IV, 1, 3, V, 1, 5, X, 1, 7, X, 6 2 same as Bhurata varsa, by which name India is mentioned in all ancient books

मलय (विषय) V, 4, 5, V, 5, 4 The Malayalam or Malabar country including Cochin and Travancore, the Malayagiri and the southern part of the Western Ghats Famous for its sandal It included the *Pudi* mountain

मथुरापुरी (मथुरापुरी) VI, 4, 8, Modern Muttra in U P The capital of the ancient Surasena, the habitat of the Sauraseni Prakrit Hence also called Sauripura, It was the birth place of Krishna Many Jain remains have been excavated at Kankali tila (J Stupa) It had trade connections with the south in very ancient times (see stories of Mahilaropya in Panchatantra)

मेरु I, 16, 3, II, 3, 8, V, 3, 6 A mountain of Pauranic fame, also called Sumeru Identified with the Rudra Himalaya in Garhwal where the river Ganges has its

source near Badarikashrama (Dey Geo, Mbh Santi 335, 336) It is also called Pancha Parvat, for boundaries of which see Matsya P 113, Padma P 128 In sound at least, it agrees with Meros mountain which was ascended by Alexander (Mac Crindle Invasions of India, P 338) and which is identified with Marhoh near Jalalabad in the Punjab

यमुना (जमुना) X, 12, 9 The river Jumna

रथनूपुर (रहणेडूर) V, 2, 1, X, 1, 8 A town in south Vediardha from where came Nila and Mahanila who established themselves at Terapur and excavated the first cave there

लका V, 4 5, V, 5, 1 Amitavega and Suvega had to cross the Malaya (Malbar) to reach it The king of Lanka, a descendant of Ravina had built a Jina temple at Pudi in Malaya It is described as Trikuta or three peaked in the Ram Sundara kanda chap 1 It is believed by some to be identical with the present Mantotte in Ceylon Others think it to be a town now submerged in to the sea (Mutu Coomar Swami's Datha vamsap 97) Sardar Kibe has tried to locate it near Amarakantaka in the Central Provinces Dr Jacobi located it in Assam, while Mr. V. H. Väder places

it some where at the equator (IHQ II, 345, IV, 339, 694)

वत्स (वच्छ) VI, 1, 3 The country round about Kausambi which was the capital King Udayana of classical fame and his son Naravahanadatta of the Kathasarit-sagara and of the present work, belonged to it

वाणारसि II, 16, 3 Modern Benares in U P It is sacred to the Jains being the birthplace of their 7th and 23rd Tirthankaras Close to it is Saranath which is so called because it was the birth place of the 11th Tirthankara Sreyamsanatha Benares is one of the most sacred places of the Hindus It was the capital of Kasi (Ram Uttarakanda 48) which, at the time of Buddha, formed a part of the Kosala kingdom According to one account, it was founded by Kasa or Kasiraja, a descendant of Pururavasa king of Pratisthana It was visited by Huen Tsang who has recorded a description of it

विजयार्ध (विजयद्व द्व) II, 2, 1, V, 1, 6, V, 7, 2, VI, 11, 2, VI, 13, 7 A mountain in the north of the Bharata Kshetra, so called because it marks half the conquest of a cakravartin Same as Vediardha
विद्याधर पर्वत VI, 10, 3 Same as Vediardha.

विद्युत्प्रभ (विज्जुप्पह) II, 2, 5 A town in Southern Veditardha

विन्ध्य (विज्झ) I, 12, 8, II, 2, 11 The Vindhya mountain It included Kalinjar, and is said to lie between *Andhra* and *Kalinga*

वेद्यर्ध (वेय्ठु) गिरि V, 3 9, X, 1, 7 The mountain of the Vidyadharas According to the Kss, XIV, 3, 65-66, ' On the Himacala mountain there are two Veditardhas of Vidyadharas, the northern and the southern On the other side of the Kailasa is the northern Veditardha and on the lower side is the southern Veditardha ' (See Intro) According to Hemacandras TSP Vaitadhyia mountain was 400 miles long touching the rivers Ganges and Sindha on either side It was given as dominion to Nami and Vinami by Dharanendra the protecting deity of the first Tirthamkara Adinath Nami occupied the southern Vaitadhyia and founded fifty cities in it including Jayanti and Rathanupura Cakravala, and Vinami occupied the northern Vaitadhyia and similarly founded another fifty towns

श्रावस्तीपुरी (सावत्थिपुरि) X, 6, 2 Modern Sahet Mahet on the Rapti river in the Gonda district of Oudh It was the birth place

of the 3rd and 8th Tirthamkaras *Sumalinatha* and *Candraprabha* on account of which it is also known amongst the Jains as *Candrapuri* It was the capital of Uttara Kosala (Ram Uttara kanda 121) It was founded by Sravasta the king of the solar race (V P IV, 2, 13) Rama, when dividing his kingdom, gave it to Lava (Vayu P Uttara, 26) At the time of Buddha Prasenjit was the king of Uttara Kosala with his capital at Sravasti His son Jet built the Jeta vana vihara close to the town where Buddha resided for 25 years, and out of the 498 Jatakas (birth stories) 416 were told at this place (Cun SB p 90, Arch Re I, 330) Excavations carried on at the place have revealed numerous Jain images mostly of the 11th century (Arch Re 1907-08)

सत्यलक्ष्मीपुर (सच्चलक्ष्मी) VII, 5, 2 Home of the Khecara who met Karakanda at Terapur

सहस्रकूटभवन V, 8, 9 Name of a temple at Terapur May refer to the first cave built by Nila and Mahanila which is said to have had a thousand pillars (Sahasa khambha) On inquiry Mr Nemchand Balchand Gandhi of Osmanabad wrote to me to

say that in Dhara Siva there was a Sahasrakuta Jina laya which is now ruined. Some pillars are traceable in the mosques and other buildings of the place. Some images of that temple were lying in the compound of Kazi Mahal, but they have now been removed from there to another house" (Letter dated 11 9-31,

सिंधु I, 3, 3 The river Indus

सिंहलद्वीप VII, ८, 4 Modern Ceylon Karakanda visited it, married the daughter of the king of the island and returned by sea

सुरसरित् III, 9 4, VI, 9, 1, VIII, 7, 4 The river Ganges

सौराष्ट्रदेश (सोरट्टू देस) III, 5, 6 The peninsula of Gujrat and Kathiawad, the Syrastrène of Ptolemy and Sula cha of Hiuen Tsang who locates its capital at the foot of Mount Yeuchen ts (Ujjanta - SK Urjayat) which is also mentioned in the inscription of Rudradaman and Skanda-gupta. It is, thus, the old city of Junagadh which is the same as Girinagara mentioned by our author as the capital (see गिरिनगर)

हिमवत् गिरि III, 12, 7 The mountain Himalaya where the Ganges has its source

NOTES

CRITICAL AND EXPLANATORY,

NOTES

After a complete translation and glossary together with indices of personal and geographical names with notes, as well as the material reserved for the Introduction, what remains to be given under this head is elucidation of technical terms of Jaina religion and a discussion of the few difficult and obscure expressions. The necessity of lengthy explanations of technical terms has been avoided by giving full references to standard works.

I.

I, 2, 8 For सिद्धसेन and others mentioned here see Introduction

I, 2, 5 तरे व्व इ—तरितुम् See also I, 5, 5 देवए—दातुम्, and वहेव्वइ—वधितुम् (इन्तुम्).

I, 3, 7 जहिं हालिणि etc cf Nayak I, 13, 7-8, Jasa I, 21, 7

I, 4, 2 It is difficult to say what कउसीस exactly means here. The tippana on the word is कोसीस which in Hindi is equivalent to कासीस = green vitriol or sulphate of iron (For construing the line in this sense of the word see translation). We could also dissolve the word as कउसी+सअ = कौशी+शत hundreds of silk (banners). In this sense cf Jasahara caru I, 3, 17 ' चलच्चिधहिं मिलियहिं णहयलि धुलियहिं छिवइ व सग्गु सय भुअहिं । But silk banners are separately mentioned further on in line 5. If कउ could be equated with some word meaning a house or mansion then the word could be taken to mean हर्म्य+शीष (शिखर) which would suit the context excellently.

I, 4, 10 घाडीवाहन literally means 'leader of an assault' घाटी+वाहन. The name is given as दहिवाहन in Prakrit and दन्तिवाहन in Sanskrit versions of the story (see Appendices). At one place Subhacandra also gives घात्रीवाह (दन्तिवाहन इत्याख्यो घात्रीवाहापराभिध II, 38).

KARKAṆḌACARIU

I, 7 In this and similar other stanzas (III, 15, 17, IV, 16, VII, 9, 10, VIII, 1, 3, 4, IX, 3,) we find a predominance of the Maharāstri Prakrit

I, 13 The escape of the king as described here strikes one as very unchivalrous The account in Devendra's story is superior (see Appendix B)

I, 14, 2 म य र हि य उ etc मृगरहितमत एव नीरस वन यथा मरुदहित अत एव नीरस मोक्ष ।

I, 16 2 The exact meaning of this line is not quite clear My translation of the line is merely verbal taking the words as सर्व शरीर भिच्छत्या इह सूते जघे कदल्या ।

I, 17, 4 I have interpreted the line as तुण्डखण्डेषु अधिष्ठिता धारा येषां ते तथा भूता शूलेन भिन्ना चौरजारा (दृष्टा) । Compare this stanza with a similar one in Jasahara cariu I, 13

II.

II, 1, 11 Compare एकस्य दु खस्य न यावदन्त गच्छाम्यहं पारमिवार्णवस्य ।
तावद् द्वितीयं समुपस्थितं मे छिद्रेष्वनर्था बहुलाभवन्ति ॥

II, 2, 3 तार means (1) Vishnu (2) Siva (3) The mysterious symbol ॐ But the tippana on the word is असुरदेवता This suits our context quite alright

II 2, 4 जणहिं=यानै has been shortened for the sake of metre

II, 2, 8 Both Subhacandra and Nēmidatta in their version of the story take Baladeva to be the name of the Vidyadhara, and I have followed the same in my translation But गुणनिकेत occurs again in II, 5, 6, which leads one to suspect that perhaps this was meant by our author to be the name of the Vidyadhara

II, 3, 3 अयमाणु-अ+या+यानच् (शतृ)=अगच्छत् unmoving

II, 3, 6 The line has to be construed as—

(यस्य) प्रवृद्धा कीर्ति-जनानां प्रशंसिनी (प्रशस्या) । (येन) निवेशिते लोचने नासाप्रदेशे ।

II, 6, 7 8 The corresponding description in Subhacandra's work is—

NOTES

अथ पद्मावता खिन्ना गान्धारी क्षान्तिका क्षमाम् । क्षणात्सा खेदतो दक्षा शिष्याय सुखासिद्धये ॥ ५३ ॥
 तथा पद्म । जगामाशु सुपद्माभा जिनालयम् । निस्सहाति पद प्रोच्य ननाम् च विनाकृता ॥ ५४ ॥
 समाधिगुप्तगामान मुनिं गुप्तिनयात्मक । त्रिरत्नराजित रम्य सा ववन्दे विदावरा ॥ ५५ ॥ canto II

• Subhacandra goes on to say that Padmavati requested the sage to give her *Diksha*, the latter refused saying that she had broken a vow three times in her past life as a result of which she had experienced separation from her father, husband and son in this life, and that she would be fit for *Diksha* when the sin is completely pacified when her son would be crowned king (For her breaking a vow in her past life, see X, 12, 3)

II, 7, 7 जलमल्लेण विलितगत्—Neglecting the body altogether and allowing dirt to settle on it was a form of penance and those ascetics who practised it were given the title of मलधारिन् (see Jaina Silalekha Samgraha, Index , जल्ल meant perspiration and the dirt settled on it, while मल meant the excretions of the nose, eyes, ears, etc See प्रतिष्ठापाठ of जयसेन p 223—

स्त्रेदात्रलम्बितरजोनिचयो हि येषामुत्थिष्य वायुविसरेण यदगमेति ।
 तस्याशु नाशमुपयाति रुजा समूहो जल्लैषधीशमुनयस्त इमे पुनतु ॥ ६९० ॥
 नासाक्षिकर्णरदनादिभवं मल यत्रैरोग्यकारि बभनज्वरकासनाजाम् ।
 तेषा मलैपधसुकारिषुषा मुनीना पादार्चनेन भवरोगहति नितान्तम् ॥ ६९१ ॥

II, 7, 9 The corresponding portion in Subhacandra's work is—

तत्र कश्चिद्दशांशु नृकपालमुखे पुन ।
 नेत्रयोश्च समुत्पन्न वेणुनय त्रिलोकवत् ॥ III, 68

II, 9 Compare similar passages in Jasa I, 24, Naya III, 1, Bhavis II, 2

II, 15, 2 As the line stands it should be construed as अस्य राज्ञा र्द्धिणामासेन निश्चयेन जीवामि (तत्) मया दीयताम् ।

II, 18, 3 For the translation of this line substitute ' Two crimes more I shall still forgive Subhacandra's translation is एकोऽयमपराधस्तु क्षान्तो द्वावपराधकौ । सोढ यौ मयका (१ मया) श्रीत्या मनिणोऽस्य सुखेविण ॥ IV, 57

II, 20, 7 चत्वरवतु has been translated and explained in the glossary as an adjective of गज It is, however, also possible to take it as an adjective of पद्म being equivalent to चत्वरवत् full of squares Subhacandra has—

KARKANDACARIU

आत्वाथ पत्तने पद्मी पथ्यापणसुपद्धतौ ।
गेहे गेहे महाभ्यासश्चत्तरे चत्तरे पुन । IV, 101

III.

III, 2 Compare this passage with Nayak V, 8, 10-15

III, 4, 1 For the history of the bamboos see II, 7 8

III, 7, 7 We could take the whole of the first foot as one compound and make it an adjective of हड (अरिदु सह मोटन भट सहाय अहम्) But from the context it does not appear that he was accompanied by any other person

III, 19, 2 वइसा हथाणु वैशाखस्थान is an attitude in shooting in which the archer stands with the feet a span apart Apte Sans Eng Dictionary

IV.

IV, 1, 4 The three old Dravidian kingdoms of the South are conceived here as still very powerful and forming a confederacy with the Colas at the head

IV, 12, 4 For the mechanical skill of a सूत्रधार see Mudra rakshasa II p 130 Telang's edition

IV, 13, 9 The tippana on सणराल is ' मोरा पाहाण घालावणु ' Now मोरा or मोरी in Hindi, Marathi and Gujrati means a little channel to carry off water This suggested me the Sanskrit equivalent सतालक (see glossary) In Sanskrit नरा means the earth From this we might interpret सणरालहिं पत्थरहिं as ' With stones masoned with earth ' नार also means water in Sanskrit

IV, 17, 1-4 Compare this boast of the Sura, with that of Bhairava-
vananda in Rajasekhara's Karpura manjiri I, 25—

दसेमि त पि ससिण वसुधावतिण

थम्भेमि तस्स विं रविस्स रह णहद्वे ।

आणेमि जक्खसुरासिद्धगणगणाओ

त णत्थि भूमिवल्लं महं ज ण सज्जम् ॥

Also see Jasaharacarui I, 6,

NOTES

V.

V, 8, 5 परमुद्र एहिं has been taken by me as equivalent to परमोत्सुकै It is also possible to take it as equivalent to पर+मोषकै = stealing others' property

V, 10, 3 परीषह is thus defined—

शारीरमानसोत्कृष्टबाधहेतून् धुदादिकान् ।

प्राहुरन्तर्बहिर्द्व्यपरिणामान् परीषहान् ॥

For exposition of the twenty two Parisahas see अनगर-धर्माभूत of Asadhara VI, 84, onwards

V, 12, 1-2 For the five अणुव्रत, three गुणव्रत and four शिक्षाव्रत, see सावयधम्म दोहा 59-72 The five उदुम्बर are वट, पिप्पल, पर्कर, उदुम्बर and काकोदुम्बर

V, 12, 4 The *Pratimas* or stages of a house-holder's religious advancement are eleven, namely, दर्शन, व्रत, सामायिक, प्रोषधोपवास, सचित्तत्याग, रात्रिभोजन त्याग, ब्रह्मचर्य, आरम्भत्याग, परिग्रहत्याग, अनुमत्तित्याग and उद्दिष्टत्याग For exposition see सागर धर्माभूत, अध्याय ३ and onwards

VI.

VI, 6, 8, सल्लेखण सल्लेखना is thus defined in the रत्नकरण्डावकाचार of सम त्भद्र—

उपसर्गे दुर्भिक्षे जरसि रुजाया च नि प्रतिकारे । धर्माय तनुविमोचनमाहु सल्लेखनामार्या ॥ १२२ ॥
अन्तक्रियाधिकरण तप फल सकलदार्शनं स्तुवते । तस्माद्यावद्विभव समाधिमरणे प्रयतितव्यम् ॥ १२३ ॥
स्नेह वैर सङ्ग परिग्रह चापहाय शुद्धमना । स्वजन परिजनमपि च क्षान्त्वा क्षमयोत्प्रियवचनै ॥ १२४ ॥
आलोच्य सर्वमेव कृतकारितमनुमतं च निर्व्याजम् । आरोपयेन्महाव्रतसामरणस्थायि निश्शेषम् ॥ १२५ ॥
शोक भयमवसाद क्लेद कालुष्यमरतिमपि हित्वा । सत्वोत्साहमुदीर्य च मन प्रसाद्य श्रुतैरमतै ॥ १२६ ॥
आहार परिहाप्य क्रमशः स्निग्ध विवर्द्धयेत्पानम् । स्निग्धं च हृषयित्वा खरपानं पूरयेत्क्रमशः ॥ १२७ ॥
खरपानहृषयनामपि कृत्वा कृत्वोपवासमपि शक्त्या । पञ्चनमस्कारमनास्तनुं त्यजेत्सर्वयत्नेन ॥ १२८ ॥

निर्दान or looking forward to the reward of the penitential act is one of the transgressions (अतिचार) of सल्लेखना as—

जीवितमरणाशये भयमित्रस्मृतिनिदाननामान् । सल्लेखनातिचारा पञ्च जिनेन्द्रैः समादिष्टा ॥ १२९ ॥

VI, 7, 8 For प्रयाग as the place where people went to end their life prematurely, see Index of Geographical Names, under प्रयाग Also see अग्नि पुराण, अध्याय १११,

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न त्वेदवचनाद्विप्र न लोकवचनादपि ।
मतिरुत्कमणायान्ते प्रयागे मरण प्रति ॥ ८ ॥
वटमूले सगमादौ मृतो विष्णुपुरीं नजेत् ॥ १३ ॥

VII.

VII, 1, 2 For the sight of an ascetic regarded as an auspicious omen, see श्रीशकुनसारोद्धार by माणिक्यसूरि, प्रकरण २—

दर्शनं श्वेतभिक्षुणा सर्वोत्तमफलप्रदम् । किं पुनः सूरिसंयुक्तं राजयोगोऽयमुत्तमम् ॥ १० ॥
न कवलं मयैवोक्तं श्रव्यासेनापि भाषितम् । शकुनार्णवेऽपि निर्णीतं शुभं निप्रथदर्शनम् ॥ ११ ॥
अमणस्तुरगो राजा मयूरः कुंजरो वृषः । प्रस्थाने वा प्रवेशे वा सर्वसिद्धिकरं स्मृतं ॥ १२ ॥

VII, 5, 4 णि व स मा णु = निवसमान = or नृपसमान like ह्यसमाणु in VIII, 12, 2 Karakanda was accompanied by other princes as is clear from VII, 6, 4

VII, 5, 13 Commenting on उत्तराध्ययनसूत्र V, 8, Devendra tells a short story of a certain shepherd who, during his midday rest, pierced all the leaves of a *nyagrodha* tree with his arrows (Charpentier's edition p 298) Also see Jacobi's Maharashtra Tales, the story of Bamhadatta, and its translation by J J Meyer in his Hindu Tales p 61, where we read "He wandered about in the wood and saw a goatherd who was making holes in the leaves of a fig tree with peastones (by throwing them at the leaves)" From this it appears that this was once a favourite pastime

VII, 9, 4-5 The measurements of the sea-monster are thus given by शुभचन्द्र in his version—

षष्ठ्योजनस्तु त्वं तदधीयतिसंगतम् ॥
सप्तषष्ठिर्द्विहास्कीर्तयोजनैर्दक्षिता गतम् ।
निरुध्याद्विंशतिं स्थितं मध्ये मेरुबलघनोत्तिगम् ॥ ११, १५-१६

VII, 13 The description of the goddess in this *Karandavyakara* is thus reproduced by Subhacandra —

क्रीमिलिंगां मुल्लविण्यां कलियां सौहृतामलां । लैलामलक्षितं कप्रकुण्डलाभ्यां विरोजिता ॥ १४२ ॥
सुपुस्तककरस्र्गारभूगारपरिभूषिता । सुमृणालकरारम्यस्काभरणभाषुरा ॥ १४३ ॥
त्रिकुण्डीकलदायामेखलामकितोत्कटा । समुपूर्यदा दिव्या प्रसूना गुणमालिका ॥ १४४ ॥
फणाभिः पञ्चभिः फणिनः परम् । दधती मूर्ध्नि सन्मान्या श्रवणामृतवाग्बरा ॥ १४५ ॥

NOTES

व्यजयन्ती दिशा चक्र वामा धामालिलिङ्गिता । वीक्ष्य वक्ष स्थलस्थूलमुक्ताफलमुदामिका ॥ १४६ ॥

तदा पद्मावती देवा धराया दधती धृतिम् । तद्ध्यानाद्ददनाञ्जेनाऽवातरद्भासिना द्रुतम् ॥ १४७ ॥ सर्ग ११

VII, 15 With regard to the practice of capturing husbands which is exemplified in this *Kadavaka*, I quote the following from ' Tribes and Castes of the Central Provinces' by Russel and Hiralal, Part II, p 521—

" Kolams, a Dravidian tribe residing principally in the Wun *taluka* of the Yeotmal district of Berar " had the practice of capturing husbands for women who would otherwise have gone unwedded, this being, apparently, a survival of the matriarchate It does not appear that the husbands so captured were ever unphilosophical enough to rebel under the old regime "

VIII.

VIII, 5, 5 The word अक्कल has been discussed by Mr A N Upadhye in his article ' Kanarese words in Desi lexicons' published in Bhandarkar ORIJ (1931) The word occurs in various languages, Aryan, Dravidian and Scythian, and, according to Dr Caldwell, " the ultimate base of all these words is probably ' Ak ' old "

VIII, 5, 13 बले according to Vararuci VIII, 12, is a term of address ' अइवले समाषणे '

VIII, 7, 8 I find this line a bit obscure Subhacandra's version is as follows —

शतपत्रप्रमा कीरा वय तथ्यिम चोन्नते । अनोकहे सदैकस्मिँल्लभमाना फलावलिम् ॥ ॥ ३४ ॥

तद्बुधे वद्धिता वल्ली क्षिता ख्याता मया शुक्रान् । कृतितु नैव केनापि छिन्ना सा पक्षिणा पुन ॥ ३५ ॥

कालेन वद्धिता वल्ली किराता वाक्ष्य चागता । (सर्ग १२)

We can get the substance of these lines in the original if we include the additional line of D given by me in the foot notes

VIII, 16, 1 टक्कु—an inhabitant of the टक्कुदेश which embraced the whole of the plains of the Punjab from the Indus to the Bias, and from the foot of the mountains to the junction of the five rivers below Multan (Cun Geo p 171)

VIII, 17, 8 रत्नावली, मुक्तावली, कुसुमाञ्जलि or पुष्पाञ्जलि पल्योपम, चतुःशास्त्रविधि and

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वसुधागाविनि, are various kinds of fasts and rituals observed on special days during a particular period of time

IX

IX, 6 The twelve *Advaitas*, beginning with the sixth, deal with the twelve *Bhavanas* or pious thoughts namely अनित्य, अशरण, ससार, एतत्त्व, अन्यत्व, अशुचित्व, आश्रय, सवर, निर्जरा लोक, वर्म and बोध For an exposition of these, also see बारस अनुवेष्टा of Kundakundacarya

IX, 16, 3 The five *valas* are अहिंसा, अचौय, मत्य, ब्रह्मचर्य and अरिग्रह (see IX, 22, 38)

IX, 16 6 The ten characteristics of Dharma are क्षमा, मादव, आर्जव, सत्य, शौच, समय, तप, त्याग आकिञ्चन and ब्रह्मचय

IX, 16, 7 The fourteen *magana* or soul quests are गति, इन्द्रिय, ज्ञान, योग, वेद, कषाय, ज्ञान, समय, दर्शन, लेखा, भयत्वं, सम्यक्त्व, सशिव and आहार For exposition, see गोम्मटसार, जीवकाण्ड, गाथा १४० onwards

IX, 16, 8 The fourteen *ugasthan* or spiritual stages are मिथ्यात्व, सासन or सासादन, मिथ, अविरत सम्यक्त्व, देशविरत, प्रमत्तविरत, अप्रमत्तविरत, अप्रवकरण, अनित्यतिकरण सूक्ष्म स म्पराय, उपशान्तिमाह, क्षीणमोह, सयोगकेवली and अयोगकेवली For exposition see गोम्मटसार, जीवकाण्ड गाथा ८-६९

IX, 20, 3 The two divisions of Dharma are that of the householder and that of the homeless ascetic (सागर and अनगर) see IX, 22

IX, 20, 9 The four kinds of charity are औषध, शस्त्र, अमय and आहार, (see IX, 23, 47), and the three worthy recipients are the sage, the Jaina house holder observing vows and one who is faithful but not observing the vows see सावयधम्मदोहा—

उत्तमपत्तु मुणिदु जगि मज्झिमु सावउ सिद्धु । अविरयसमाइदि जणु पमणित पत्तु कणिद्धु ॥ ७९ ॥

IX, 20, 20 The six occupations of life are असि, मषि, कृषि, शिल्प, विद्या and वाणिज्य The six compulsory daily duties (षड् आवश्यक) of a faithful Jaina householder are देवपूजा, गुरुपास्ति, स्वाध्याय, समय, तप and दान

IX, 20, 21 *लेखा* or thought paint is thus defined—

लिपिह अप्पीकीरइ एदीए णिय अपुण्ण पुण्ण च । जीवो ति ह्योदि लेखा लेखागुणजाणयक्खादा ॥४८९॥

जीवकाण्ड

They are six कृष्ण, नील, कापोत, पीत पद्म and शुद्ध of which the first three are regarded अशुभ For exposition see गोम्मटसार, जीवकाण्ड, गाथा ४८९ ५५६

NOTES

IX, 21, 3 The *tattvas* are seven जीव अजाव, आश्रव, ब-व, सवर, निर्जरा and मोक्ष For exposition in English, see 'Practical Path' by Champat Rai For the eight qualities of Right Faith, विगाकिन etc, see रत्नकरणश्रीआकाचार of सम तमद्र ११-१८

IX, 21, 9 The seven व्यसन are enumerated in the following verse -

एत मास सुरा वेदयाखेट चौथै पराङ्गा । महापापानि सप्तानि व्यसनानि खजेद् बुध ॥

IX, 23, 2 ध्यान is of four kinds आर्त, रौद्र, धर्म and शुद्ध Or these the first two produce evil and the last two good—

आर्तरोद्रविकल्पेन दुर्ध्यानं देहिना द्विधा । द्विधा प्रशस्तमप्युक्तं धर्मशुद्धविकल्पतः । २० ॥

स्याता तनार्तराद्रे द्वे दुर्ध्यानेऽस्य तदु खदे । धमपुत्रे ततोऽथ द्वे कमनिर्मूलनक्षमे ॥ २१ ॥ etc

ज्ञानाणन, प्रकरण २५

IX, 24, 2 The five vows of the ascetics are the same as those of the householders, differing from the latter in their rigour and thoroughness of observance

IX, 24, 6 Celibacy observed by मता, वच, काय, and कृत, कारित, अनुमोदन constitutes the nine kinds of ब्रह्मचर्य

IX, 24, 7 The two kinds of परिग्रह are अन्तरंग and बहिर्ज्ञान the inner passions and material belongings

IX, 24, 8 The मूलगण of ascetics are twenty-eight, five Mahāvratas, five Samitis, five sense controls, six obligatory duties and seven other observances For an exposition of these, see मूलआचार, अध्याय १

IX, 24, 9 The number of उत्तरगुण is given as eightyfour lakhs, for a classification of which, see मूलआचार, गाथा १०२३ and onwards

X

✓ X, 9, 4 There is double meaning in the second part of the line बहुप्रहरै ननु सूर्योऽपि सुप्त and बहुप्रहरै ननु सूर्योऽपि सुप्त ।

X, 9, 6 On गुणाय (पुत्राणां?) the tippana in S is पुत्रलौ स्त्री and in N पुत्रारिणी

X, 19, 8 I am not sure whether I have interpreted the first foot of this line quite correctly But I could not find any other meaning which would suit Subhachandra does not help here His version is—

यावदास्ते वने रात्रौ भवने देवनिर्मिते । तावत्तत्र स आयासीद्राक्षस्युत्क्षिप्तमत्करा (मत्सरा) ॥

X, 26 In this kadavaka is described the method of celebrating the five kalyanakas गर्भ, जन्म, तप, ज्ञान and निर्वाण of a Tirthamkara Subhachandra's version of it is as follows —

मासे भाद्रपदे कृष्णे प्रोषध प्रतिपत्तिथौ । गर्भकल्याणकारय स कार्यं सत्कार्यकोविदै ॥ १११ ॥
 सिद्धचारित्रसच्छातिभक्तिभि क्रियसक्रिया (१) । तद्दिने मुनिभिर्मुक्त्वै महद्भिर्निर्मलाशयै ॥ ११२ ॥
 गृहस्थैर्हविदुःखाद्यै स्नपन श्राजिनेशिन । विधीयते तनुत्यागो रात्रौ जागरण तथा ॥ ११३ ॥
 पचम्या प्रोषधस्तस्मिज्जन्मकल्याणसंज्ञित । पूर्वोक्तास्ता क्रिया कार्या दिने तस्मिन्नुभाप्तये ॥ ११४ ॥
 अष्टम्या क्षपणस्तस्मिन्मासि ह्ययातो महर्षिभि । सन्निष्क्रमणसन्नामा सर्वसिद्धिप्रदायक ॥ ११५ ॥
 सिद्धचारित्रसद्योगशातिभक्त्याऽभिवद्यते । जिनो विजितकर्माऽथ ममयोनमादमथक ॥ ११६ ॥
 केवलज्ञानकल्याणो दशम्या प्रोषधो मत । सिद्धश्रुतसुचारित्रयोगशातिक्रिया भजेत् ॥ ११७ ॥
 निर्वाणाय चतुर्दश्या क्षपणाय पणै क्रिया (२) । कार्या सिद्धश्रुतोद्भूतशोगनिर्वाणशान्तिभि ॥ ११८ ॥
 प्रताना तिलक तेन पचकल्याणसंज्ञकम् । पचवत्सरपर्यन्त तेने चतुरचेतसा ॥ ११९ ॥

X, 26, 18 विउसगर्हि अट्ठहि व्युत्सर्ग means कायोत्सर्ग, but it is not clear what eight refers to in that respect " The tippana is " कायोत्सर्ग करवु आठ गणीए गुकार " which means renunciation of the body having repeated the Navakara mantra eight times The translation should be corrected accordingly

APPENDICES.

APPENDIX A

करण्ड राजा

[Extract from कुम्भकार-जातक in Jataka Vol. III]

अतीते बाराणासिय ब्रह्मदत्ते रज्ज कारेन्ते बोधिसत्तो बाराणासिनगरस्स द्वारगमि कुम्भकारकुले निब्बत्तिन्ना वयप्पत्तो कुटुम्ब सण्ठपेत्वा एक पुत्तञ्च धीतरञ्च लभित्वा कुम्भकारकम्म^१ निस्साय पुत्तदार^२ पोसेसि^३ तदा कालिङ्गरट्ठे दन्तेपुरनगरे करण्ड^४ नाम राजा महन्तेन परिजारेन उय्यान गच्छन्तो उय्यानद्वारे फलभारभरित मधुरफल अम्बरुक्ख दिस्सा हत्थिक्खन्धगतो येव हत्थ पसोरत्वा एक अम्बपिण्ड गहेत्वा उय्यान पविसित्वा मङ्गलसिलाय निसिन्नो दातव्वयुत्तकान दत्वा अम्ब परिभुञ्जि । रज्जा गहितकालतो पट्टाय सेसेहि नाम गहेतव्वमेवा ति अमच्चापि ब्राह्मणगहपतिकादयो पि अम्बानि पातेत्वा खादिंसु । पच्छा पच्छा^५ आगता रुक्ख आरुह्म मुग्गरेहि पाथेत्वा ओभग्गवि भग्गसाख कत्वा आमर्कफल पि असेसेत्वा खादिंसु । राजा दिवस उय्याने^६ कीळित्वा सायणहसमये अलकतहत्थिक्खधे^७ निसीदित्वा गच्छन्तो त रुक्खं दिस्वा हत्थितो ओतरित्वा रुक्खमूल गन्त्वा रुक्ख ओलोकेत्वा “ अय पातो व पस्सन्तान अतित्तिकरो फलभारभरितो सोभमानो अट्ठासि, इदानी गहितफलो ओभग्गविभग्गो असोहमानो ठितो ” ति चिन्तेत्वा पुन अञ्जतो ओलोकेन्तो अपर निष्फल अम्बरुक्ख दिस्वा “ एस रुक्खो अत्तनो निष्फलभावेन मुण्डमणिपव्वतो विय सोभमानो ठितो, अय पन फलितेभावेन इम व्यसन पत्तो, इद अगारमज्झम् पि फलितरुक्खसदिस पव्वज्जा निष्फलरुक्खसदिसा सधनस्सेव भय अत्थि^८ निधनस्स भय नत्थि, मयापि निष्फलरुक्खेन विय भवितव्व ” ति फलरुक्ख आरम्भण कत्वा रुक्खमूले ठितको व तीणि लक्खणानि सल्लक्खेत्वा विपस्सन वड्ढेत्वा पच्चकबोधिजाण निब्बत्तेत्वा “ विद्वसित्तं दानि मे मातुकुच्छिकुटिका छिन्ना तीसु

१ °रकुल २ °दान ३ पे° ४ नन्द ५ करण्डको ६ °क्खन्धवरगतो ७ only one पच्छा
८ आमफल ९ °न १० °न्धवरे ११ सफलमा° १२ omit अत्थि १३ विघ°.

भवेसु पटिसन्धि, सोधिता ससारुकारभूमि, सोसितो^१ अस्सुसमुदो, भिनो^२, अट्टिपाकारो^३, न थि मे पुन पटिसन्धी ” ति आवज्जन्तो^४ सव्वालकारपतिमण्डितो व अट्टासि । अथ न अमच्चा आहसु “ अतिबहुठित अथ महाराज ” ति । “ न मय राजानो^५ पच्चेकबुद्धा नाम मय ” ति । “ पच्चेकबुद्धा न तुम्हादिसा होन्ति देवा ” ति । “ अथ कीदिसा होन्ती ” ति । ओरोपितकेममस्सुकासाय वत्थपटिच्छन्ना कुले वा गणे वा अलगा वातच्छिन्नपलाहकराहुमुत्तचन्दमण्डलपटिभार्गा हिमयति नन्दमूलपम्भारे वसन्ति, एयरूपा देव पच्चेकबुद्धा ” ति । तस्मिं खणे राजा हत्थ उक्खिपित्ता सीस परामसि तावदेवस्स गिहिलिङ्ग अन्तरधायि समणलिङ्ग पातुरहोसि —

तिचीवरञ्च पत्तो च वासि सूचि च बन्धनं ।

परिस्सावनेन अहेते युत्तयोगस्स भिक्खुनो ॥ ति

एयंयुत्तं समणपरिक्खारा कार्यपटिबद्धा व अहेसु । सो आकासे ठत्ता महाजनस्स ओवाद दत्ता अनिलपथेन उत्तरहिमयन्ते नन्दमूलपम्भारेमेव अगमासि ।

x

x

x

करण्डं नाम कलिङ्गान गन्धारानञ्च नगगइ ।

निमिराजा विदेहान पञ्चालानञ्च दुम्मुखो ।

एते रट्टानि हित्वान पब्बजिंसु अकिञ्चना ॥

सब्बेविमे^१ देवसमा समागता । अग्गी^२ यथा पज्जलितो तथेविमे ॥

अह पि एको^३ चरिस्सामि भग्गवि^४ । हित्वान कामानि यथोधिकानी ति ॥

[तास अत्थो । भदे एस सघत्थेरपच्चेकबुद्धो दन्तपुरे नाम नगरे करण्डं नाम कलिङ्गान जनपदस राजा ।]

१ सोधिता २ छिन्दो ३ अत्ता ४ ज्जेन्तो ५ पटि, ६ महारा ७ नाम ८ पलाहका, लाहतराहुमुखासु ९ युत्ता १० काये

१ करकण्ड २ विमे, पिमे ३ omit समा ४ all four MSS अगि ५ विमे ६ एको व, एकी वि, एको चस्सा ७ अग्गवि, अग्गि ८ यतोठितानीति, सतोचदितानि ९ करकण्डको

TRANSLATION

Once upon a time when Brahmadata was reigning in Benares, the Bouhisatta was born in a potter's family in a suburb of Benares when he grew up he became a householder had a son and daughter, and supported his wife and children by his potter's handicraft. At that time in the Kalinga kingdom, in the city of Dantapura the king named Karandu going to his garden with a great retinue saw at the garden gate a mango tree laden with sweet fruit he stretched out his hand from his seat on the elephant and seized a bunch of mangoes then entering the garden he sat on the royal seat and ate a mango, giving some to those worthy of favours. From the time when the king took one ministers brahmins and householders, thinking that others should also do so, took down and ate mangoes from that tree. Coming again and again they climbed the tree and beating it with clubs and breaking the branches down and off they ate the fruit not leaving even the unripe. The king amused himself in the garden for the day and at evening as he came by on the royal elephant he dismounted on seeing the tree and going to its root he looked up and thought. In the morning this tree stood beautiful with its burden of fruit and the grazers could not be satisfied now it stands not beautiful with its fruit broken down and off. Again looking from another place he saw another mango tree barren and thought ' This mango tree stands beautiful in its barrenness like a bare mountain of jewels the other from its fruitfulness fell into that misfortune the householders life is like a fruitful tree the religious life like a barren tree I too would be like the barren tree ' So taking the fruit-tree as his subject, he stood at the root, and considering the three (impermanence suffering, unreality) properties and perfecting spiritual insight he attained pacceka buddhahood, and reflecting " the envelope of womb is now fallen from me, rebirth in the three existences is ended the filth of transmigration is cleansed the ocean of tears dried up, the wall of bones broken down there is no more rebirth for me, ' he stood as if adorned with every ornament. Then his ministers said You stand too long, O Great King ! ' I am not a King I am a Pacceka buddha " Pacceka buddhas are

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not like you, O king ' Then what are they like ? Their hair and beards are shaved they are dressed in yellow robes they are not attached to family or tribe they are like clouds torn by wind or the moons orb freed from Rahu and they dwell on Himalaya in the Nandamula cave such O king are the paccekabuddhas. At that moment the king threw up his hand and touched his head and instantly the marks of a householder disappeared and the marks of a priest came into view —

Three robes bowl razor needles strainer zone,
A pious brother those right marks should own

The requisites as they are called of a priest became attached to his body
Standing in the air he preached to the multitude and then went through the sky to
the mountain cave Nandamula in the upper Himalaya

× × ×
Kalingas king Karandu Gandharas Naggai
Pancalas ruler Durmukha, Videhas great Nimi
Have left thrones and lived the life of Brothers sinlessly

Here the godlike forms they show
Each one like a blazing fire
Bhaggavi I too will go,
Leaving all that men desire

APPENDIX B

करकण्डू राया

[The story occurs in Devendra's commentary on Uttaradhyayana Sutra It is reproduced here from Jacobi's *Ausgewahlte Erzählungen in in Maharashtra* The translation is repuduced from J J Meyer's *Hindu Tales*]

तथ करकण्डू । चम्पाए नयरीए दहिवाहणो राया । तस्स चेडग-धूया पउमावई देवी ।
अन्नया य तीसे दाहलो जाओ । किह्रीह रायनेवच्छेनं नेवच्छिया महारायधरियल्लत्ता उज्जाणकाणणानि^१
हत्थिखन्धवरगया विहरेज्जा । सा उ लुग्गा जाया, राइणा पुच्छिया, कहिओ सम्भावो ताहे, राया सा य
जयहत्थिमि^२ लत्त धरेइ गया उज्जाण । पढमपाउसो य तया वट्टइ सीयैलएण सुरहि-
गन्ध मोट्टिया गन्धेण हत्थी^३ अज्झाहओ वण सभरेइ । करी वि पयत्तो वणाभिमुहो पवाओ महाओ
जणो न तरइ पिट्ठओ^४ ओलगिउ । दो वि अडवि पवेसियाइ^५ राया वडरुक्ख पेच्छई देवि भणइ ।
एयस्स वडस्स हेट्ठेणं जाहिइ तओ तुम साह गेण्हेज्जासि । ताए पडिसुय । न तरइ गेण्हिउ । राया
दक्खो तेण साहा गहिया । सो उत्तिण्णो निराणन्दो किंकायव्वयामूढो गओ चम्पं ।

सा य पउमावई नीया निम्माणुसिं अडविं । जाव तिसाइओ ताव पेच्छइ तलाग महइमहालयं
हत्थी । तओ तथ ओइण्णो अभिरमइ । इमा वि सणिय सणिय ओइण्णा करिणो उत्तिण्णो तलागाओ ।
दिसाओ न जाणइ । भयभीया समन्तओ त वण पलोएइ । तओ अहो कम्माण परिणई जेण
अतक्कियमेव एरिस वसणमह पत्ता । ता किं करेमि^६ का मे गइ ति सोयैपरव्वसा रोविउ पयत्ता ।
खणमेत्तेण काऊण धीरय चिन्तिय तीए । न नज्जइ, बहुदुट्ठसावयसकुले एयंमि भीसणे वणे

१ किल २ तथ ३ ने ४ झा, ५ सीया ६ ओ ७ आ ८ वा ९ क्व १० हेट्ठेणं
११ ओइण्णा १२ add कथ गच्छामि १३ mss साय

किं पि हवइ । ता अप्पमत्ता हवामि । तओ कय चउसरण गमण गरहियाइ दुच्चरियाइ खामिओ सयलजीवरासी, कय सागार भत्तपच्चक्खाण ।

जइ मे होज्ज पमाओ इमस्स देहस्सिमाए वेलाए ।
आहारमुवहिदेह चरिमे समयमि वोसिरिय'॥

तओ पञ्चनमोकारो मे सरण, जओ सो चेव इहलोग परलोगेसु कल्लाणावहो । भणिय च —

वाहि जल जलण तक्कर-हरि करि-सगाम विसहर-भयाइ ।
नासन्ति तक्खणेण नवकार पहाण-मन्तेण ॥
न य तस्स किंचि पहवइ डाइणि-वेयाल रिक्ख मारि भय ।
नवकार-पहावेण नासन्ति य सयल दुरियाइ ॥

तहा —

• हिययगुहाए नवकारकेसरी जाण सठिओ निच्च ।
कम्मट्टगण्ठि दोघट्टघट्टय ताण परिनट्ट ॥

तओ नवकारमणुसरन्ती पविट्ठा एगदिसाए । जाव दूर गया ताव दिट्ठो एगो तावसो । तस्स मूल गया अभिवाइओ सो । पुच्छिया तेण कओ सि, अम्मो, इहागया । ताहे कहेइ अह चेडगस्स धूया, जाव हत्थिणा आणीया । सो य तावसो चेडगस्स नियल्लओ । तेण आसाइया मा बीहेहि' ति । भणिया य मा सोय करेहि ईइसो' चेव सजोगविओगहेऊ जम्म मरण रोग-सोग-पउरो असारो ससारो । वणफलेहिं अणिच्छन्ती वि काराविया पाणवित्ति' नीया वसिम' भणिया य एत्तो पुरेण हलकिट्ठा भूमी त न अक्कमामो अम्हे । एसो दन्तपुरस्स विसओ दन्तवक्को य एत्थ राया । ता तुम निब्भया गच्छ एयम्मि नयरे । पुणो सुसत्थेण गच्छसुं चम्प ति । नियत्तो तावसो । इयरा पविट्ठा दन्तपुर, गया पुच्छन्ती साहुणीमूल । वन्दिया पवत्तिणी । पुच्छिया कओ' साविगा । कहिय तीए जहट्टिय । परुण्णा मणाग सठविया पवत्तिणीए महाणुभावे, मा कुणसु चित्तखेय अलवणिओ हु विहिपरिणामो । जओ —

विहाडवइ घडिय पि हु विहडियमवि किंचि सघडावेइ ।
अइनिउणो एस विही सत्ताण सुहासुहक्करणे ॥

किं च—

खणदिट्ठनट्टविहवे खणपरियट्ठन्तविहसुहदुक्खे ।
खणसजोगविओगे ससारे नत्थि कि पि सुह ॥
जेण त्रिय ससारो बहुविहदुक्खाण एस भण्डारो ।
तेण चिय इह धीरा अपवग्गपह पवज्जन्ति ॥

१ add सब्व तिविहेण वोसिरिय । २ °ह ३ ईएसो, ४ mss °वित्ती . ५ तापसाभ्रम
६ गच्छेज्जासु ७ कुओ ८ °ह क°

APPENDIX B

एवमाई अणुसासिया सवेगमुवगया ताण चेव मूले पव्वइया । पुच्छियाए वि दिक्खाए अदाणभएण गम्भो न अक्खाओ । पच्छा णाए मयहरियाए सग्भाओ कहिओ । पच्छन्न धरियाँ प्रसूया समाणी सह नाममुद्दाए कम्बलरयणेण य सुसाणे छडेइ । पच्छा मसाणपालेण गहिओ भज्जाए अप्पिओ । अवकिण्णओ त्ति नाम कय । सा य अज्जा तीए पाणीए सम मेत्ति करेइ त्ति । सा अज्जा ताहिं सजईहिं पुच्छिया कहिं गम्भो । भणइ मयगो जाओ, ता मे उज्झिओ । सो तत्थ सववूइ । ताहे दारगरुवेहिं सम रमइ । सो ताणि डिम्भरूवाणि भणइ अह तुम्भ राया, मम कर देइ । लुक्खकच्छूए गहिओ । ताणि भणइ मम कण्डूयह । ताहे से करकण्डु त्ति नाम कय । सो य ताए सजईए अणुरत्तो । सा य से मोयए देइ, ज वा भिक्ख लद्ध लेहेई ।

सवद्धिओ सो सुसाण रक्खइ । तत्थ दो सजया केणइ कारणेण अइगया, जाव एगत्थ कुडगे दर्ढग पेच्छन्ति । तत्थ एगो दण्डलक्खण जाणइ, जहा —

एगपव्व पससन्ति दुपव्वा कलहकारिया । तिपव्वा लाभसपन्ना चउपव्वा मारिणन्तिया ॥१॥
पञ्चपव्वा उ जा लट्ठी पन्थे कलहनिवारिणी । छपव्वा य आयको सत्तपव्वा अरोगिया ॥२॥
चउरगुलपइट्ठाणा अद्धगुलसमूसिया । सत्तपव्वा उ जा लट्ठी मत्तगयनिवारिणी ॥३॥
अट्ठपव्वा असपत्ती नवपव्वा जसकारिया । दसपव्वा उ जा लट्ठी तहिय सव्वसपया ॥४॥
वका कीडक्खइया चित्तलया पोळ्ळया य दड्ढाय । लट्ठी य उम्भसुक्का वज्जेयव्वी पयत्तेण ॥५॥
घणवट्ठमाणपव्वा निद्धा वण्णेण एगवण्णा य । एमाइ लक्खणजुया पसत्थ लट्ठी मुणेयव्वा ॥६॥

तओ तेण भणिय जो^१ एय दण्डग^२ गेण्हिस्सइ सो राया होदिइ, किंतु पडिच्छियव्वो जाव अन्नाणि चत्तारि अगुलाणि वट्ठेइ ताहे जोगो त्ति । त तेन मायगचेडगेण^३ सुय एक्केण य^४ धिज्जाइण्ण । ताहे सो धिज्जाइओ अप्पसारिय तस्स चउरगुल खणिऊण छिन्देइ । तेण य चेडगेण दिट्ठो सो उदाळिओ । सो तेण धिज्जाइएण करण नीओ । भणइ, देहि दण्डग । सो भणइ, मम मसाणे एस वट्ठिओ अओ न देमि । धिज्जाइओ भणइ, अन्न गेण्ह । सो नेच्छइ । सो दारगो न देइ । तेहि सो दारगो पुच्छिओ किं न देसि । भणइ, य अहं एयस्स दण्डगस्स पहावेण राया होहामि त्ति । ताहे कारणिया हसिऊण भणन्ति, जया तुम राया हाज्जासि तया तुम एयस्स गाम देज्जासि । पडिवन्न तेण । धिज्जाइएण वि अन्ने धिज्जाइया भणिया, जहा एव मारेत्ता दण्डग हरामो । त तस्स पिउणा सुय । ताणि तिण्णि वि नट्ठाणि जाव कचणपुरं गयाणि । तत्थ राया अपुत्तो मओ । आसो अहि-यासिओ तस्स बाहिं^५ सुयन्तस्स मूलमागओ पयाहिणी काऊण ठिओ । जाव आयेरेण^६ नायरा पेच्छन्ति

१ एमाइ २ mss नाए, verb मयहरियाए ३ पच्छण्णा ४ अवकिण्णओ ५ डिक्क, दिक्ख
६ मम ७ भ ८ दण्ड ९ पोळ्ळरा, १० उज्झ ११ ओमेय १२ दण्ड १३ परिच्छियव्वओ १४ दारगेण, add
भण्णमाण १५ बाहिं १६ णो

लक्ष्मणजुत्त जयसदो कओ नन्दीतूरमाहय । इयो वि जम्भन्तो उट्टिओ । वीसत्यो आसे विलगो पवेसिज्जइ । मायगो त्ति धिज्जाइया न देन्ति पवेस । ताहे तेण दण्डरयण गहिय । त जळिउमाढत्त । ते भीया ठिया । ताहे तेण वाडहाणगा हरिएसा धिज्जाइया कया । उक्त च—

दधिवाहनपुत्रेण राज्ञा च करकण्डुना ।

वाटधानकवास्तव्याश्चाडाला ब्राह्मणीकृता ॥

तस्स य घरनाम अवकिण्णो त्ति अवहीरिऊण तेहिं चेव चेडगरुय पइट्टिय करकण्डु त्ति । ताहे सो धिज्जाइओ आगओ देहि मम गाम । भणइ जो ते रुच्चइ ते गेण्हइ । सो भणइ मम चम्पाए घर ता तीए विसए देहि । ताहे दाहिवाहणस्स लेह देइ एयस्स बम्हणस्स दिज्जे एग गाम^१ । अह तुज्झ, ज रुच्चइ, गाम वा नगर वा देमि । सो रुट्ठो दुट्ठमायगो अप्पाण न याणइ त्ति । दूएण पडियागएण कहिय । करकण्डु कुविओ । चम्पा रोहिया जुद्ध वट्टइ । ताहे^२ सजाईए सुय । मा जनक्खओ होहि^३ त्ति मयैहरिय आपुच्छिऊण गया त नयर । करकण्डु उस्सारित्ता रहस्स भिन्दई एस तव पिय त्ति । तेण ताणे अम्मापियरो पुच्छियाणि । तेहिं सब्भावो कहिओ माणेणं न ओसरइ । ताहे सा चम्प अइगया रत्तो घर अईइ, नाया पायवडियाओ दासीओ परुणाओ । राइर्णा विसुय । सो वि आगओ । वन्दित्ता आसण दाऊण त गम्भ पुच्छइ । सा भणइ एसो जेण रोहिय नगर । तुट्ठो निग्गओ मिलिओ । दो वि रज्जाणि तस्स दाऊण दाहिवाहणो पवइओ ।

करकण्डु य महासासणो जाओ । सो^४ किल गोउलपिओ अणेगाणि तस्स गोउलाणि जायाणि । जाव सरयकाले एग गोवच्छ थोरगत्त सेय पेच्छइ । भणइ एयस्स मायर मा दुहेज्जइ । जहाँ वट्ठिओ होज्जा । तया अन्नाण गावीण दुद्ध पाएज्जाइ । ते गोवा पडिसुणान्ति । सो उव्वत्ते-विसाणो खन्धरसभो^५ जाओ राइणा दिट्ठो । सो जुद्धिक्कओ जाओ । पुणो कालेण राया आगओ पेच्छइ महाकाय जुण्णवसभ पड्डएहिं परिघट्टिज्जन्त । गोवे पुच्छइ कहिं सो वसभो त्ति । तेहिं सो दाइओ तयवत्यो । भणिय च —

गोहृगणस्स मज्झे ठिक्कियैसहेण जस्स भज्जन्ति ।

दित्ता वि दरिय वसभा सुतिक्खसिंहा समत्था वि ॥१॥

पोराणयगयदप्पो गलन्तनयणो चलन्तविसमोट्ठो ।

सो चेव इमो वसभो पड्डयपरिहट्टण सहइ ॥२॥

त तारिस पेच्छिय गओ विसाय । चिन्तेइ अणिच्चय अहो तारिसो होऊण सपइ एयारिसो

१ कण्णिगी, कन्नगो २ देहि मम एग गाम ३ ताए ४ हरि ५ दूसरित्ता ६ देइ ७ रुं.
८ mss रायणा ९ add वि १० जया ११ अर्चत, उचित १२ °हो १३ ठकिय, ठकिय (दिलवत)

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जाओ एस वसमो । ता सवे अथिरा ससारे पयत्था । तहा हि जो ताव भोगनिबन्धन महामोहहेऊ
य अथो सो अधुवो । भाणिय च—

झवळ सुरचाव व विज्जुलेह व्व^१ चञ्चल । पाआ वलण पसु व्व^२ धण अथिरधम्मय ॥१॥
अथ चोरो विलुम्पन्ति उद्दालन्ति नरेसरा । वन्तरा य निगूहन्ति गेण्हन्ति अह दाइया ॥२॥
हुयासणो डहे सव्व जल्लुप्पीलो विनासए । सव्वस्स हरण चावि करेइ कुविओ जमो ॥३॥

^१ तहा परमाणन्दहेऊ इट्ठजनसगमो वि अणिच्चो, कह —

जहा सझाए रुक्खमि मिलन्ति विहगा बहू । पन्नियया पहियावासे जहा देसतरागया ॥१॥
पहाए जन्ति सव्वे वि अन्नमन्न दिसन्तर । एव कुड्डम्बवासे वि सगया बहवो जिया ॥२॥
नरामरतिरिक्खाइ जोणीसु कम्मसज्जुया^३ । मच्चुप्पहायकालमि सव्वे जन्ति दिसो दिसि ॥३॥
जणु मत्तपमत्तउ^४ हिण्डइ पुरैपहेहि । मोडाउडि करन्तउ वेढिउ बहुनरेहि ॥४॥
त जोयणु अइरेण^५ जणक्खयभगुर । जररेगेहि सोसिज्जइ^६ रक्ख तह खरउ^७ ॥५॥

तहा—

गम्मे जम्मे बालत्तणम्मि तरुणत्तणामि थेरत्ते ।
मट्ठियभण्ड व जीया^{१२} सव्वावट्ठासु विहडन्ति ॥६॥

एमाइ चिन्तन्तो पडिबुद्धो, पत्तेयबुद्धो^{१३} जाओ । काउण पञ्चमुट्ठिय लोय देवया विइण्णालिंगो
विहरइ । भाणिय च—

सेय सुजाय सुविभत्तसिंग जो पासिया वर्सेभ गोट्टमज्जे ।
रिद्धि अरिद्धि समुपेहियाण कलिंगराया वि समिक्ख धम्म ॥

१ लेह च २ पाउल्लग घसु, पोआव ३ जलु (जलप्रवाह) ४ ड ५ सगया ६ नुर्मत्तउ.
७ add पत्तण ८ मोडातोडि ९ अइरेण वि १० सिज्जइ ११ खर १२ जिया १३ डो १४ १५



TRANSLATION

Here Karakandu In the city of Campā there reigned a king Dahivāhana His queen was Paumāvai the daughter of Cedaga One day this longing of a pregnant woman came upon her 'How can I divert myself riding through the parks and groves on the most excellent back of an elephant attired in the costume of the king, having the royal parasol held over me by the great king? She became sick and was questioned by the king She told him matters as they were Then the king and she mounted his elephant of victory the king held the royal parasol, she went to the park. It was then the beginning of the rainy season When the elephant was touched by the odour of the fragrant smelling earth he remembered the woods and went out of the path The people could not keep up with him The two entered the woods And the elephant started towards the woods and went out of the path The people could not keep up with him The two entered the woods The king saw a fig tree He said to the queen ' He will pass under that fig tree, then you are to take hold of a bough She promised but could not take hold The king was prompt he seized the bough Joyless he descended and perplexed as to what to do he went to Campā

And this Paumāvai was carried into a desolate wood When the elephant was thirsty he saw a lake which had a very great basin Then he descended to it and amused himself But she softly dismounted from the elephant and ascended from the pond She did not know the directions, affrighted with fear she looked at the wood on all sides Then overpowered with distress, she began to weep " Alas for the issue of one's acts (in a former existence), since all unexpected I have fallen into such a disaster? Now what shall I do? What refuge is there for me? ' In a moment she gathered strength of mind and reflected ' One does not know something might happen in this dreadful wood swarming with many many vicious, wild beasts Therefore I shall be careful Thereupon she made the fourfold refuge her protection, repented of her sins asked the forgiveness of the whole host of living beings, and engaged in abstinence from delicate food

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If any carelessness be mine with regard to this body and this time I have now renounced food the clinging to the world and the body Then the fivefold formula of worship is my refuge for that brings welfare in this world and the next and it is said

Dangers from disease water fire robbers lions elephants fights and poisonous snakes vanish instantly by the supreme charm which consists of the formula of worship And no danger from female imp vampire goblin or Lamia prevails against it And by the power of the formula of worship all calamities vanish Thus it is said The assault of the elephant the eight fetters of *karma* on those in whose innermost hearts continually abides the lion 'formula of worship', is frustrated "

Then remembering the formula of worship she pushed ahead in one direction When she had gone far she saw an ascetic To his feet she went She saluted him He asked her Whence have you come here good lady ? Then she related ' I am the daughter of Cedaga and have just now been brought here by an elephant ' And that ascetic was one of Cedaga's own subjects He comforted her ' Do not grieve Just such is this unsubstantial *samsāra* the cause of union and separation full of birth death disease and sorrow With the fruits of the forest he made her sustain life against her own will took her to his hermitage and said to her ' From here on the ground is tilled with the plough we do not set foot on it This is the territory of Dantapur and Dantavakkha is king here Therefore go you fearless into this town, from here again set forth most cheerfully to Campā The ascetic returned The other entered Dantapura She went enquiring for a Jaina convent of nuns She saluted the lady superior She was questioned Whence comes the lady disciple ? She told how matters stood Crying bitterly she was comforted a little by the superioress Illustrious lady do not give way to distress of mind The development of one's fate can not be averted For

" As we know it tears apart even what is united and some things it unites although they are separated Extremely dexterous is this fate in working weal and woe for beings And there is no happiness in the *samsāra* where greatness is seen one moment and disappears the next, where various pleasures and sorrows change in a moment where union and separation are only matters of a moment Because this *samsāra* is a storehouse of manifold sorrows just for that reason wise men here betake themselves to the path of final beatitude

Being comforted in such and similar manner she was stirred to the depths of her soul and renounced the world on the spot in their convent. And although she

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was asked at her consecration she did not tell of her pregnancy for fear they might not grant (her ordination). Later, when the matter was found out she told the truth to the abbess. Being kept in concealment she gave birth to a child and exposed it in the cemetery together with a ring bearing a name and a jewel of a blanket. And afterwards the child was taken by the guardian of the cemetery and handed over to his wife. They named the boy Avakinnaya (Castaway). And this noble lady became a friend of this Candala woman. And this noble lady was questioned by the nuns. Where is your child? She said 'It was stillborn and therefore left (in the cemetery) by me. The boy grew up there. He played with the boys. He said to the children there 'I am your king pay me taxes. He was seized with the dry scab. He said to them Scratch me. Then they gave him the name of Karakandu. And he was very fond of this nun. And she gave him sweetmeats or whatever delicate alms she obtained.

When he had grown up he guarded the cemetery. For some reason two ascetics passed by there. At once they saw at one place a stick in a coppice. One of them knew the signs of sticks as follows. A stick with one joint they praise, those with two joints cause quarrel, those with three joints are fraught with profit, those with four joints entail death. A staff that is five-jointed wards off quarrel on the way, a six-jointed one is disease, a seven jointed health. A stick that has a base of four fingers breadth and rises half a fingers breadth and has seven joints wards off mad elephants. A staff of eight joints is failure one of nine productive of fame, but one of ten joints truly is all prosperity. A stick that is crooked, worm eaten and spotted and bumpy and burned and dried up at the top is to be carefully avoided. Having massive joints shining with colour and of one colour a staff provided with such marks is to be considered an excellent staff.

Thereupon he said 'He who will take this staff will be king. But one must wait for it till it grows four inches more then it is serviceable. This was heard by that Candala lad and by a Brahman. Then that Brahman dug out the four inches of the staff that had not yet shot up (out of the ground) and cut the staff. And that lad saw him and snatched it away from him. He was taken before the Court by that Brahman. He said "Give me my stick." He answered 'It has grown on my cemetery, therefore I will not give it. The Brahman said Take another. He did not want to. The boy did not give it. The boy was asked by them "Why do you not give it?" And he said 'By the power of this stick I shall be king. Then the people of the Court laughed and said When you do come to be king then you

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shall give this Brahman a village. He agreed. The Brahman spoke to other Brahmins as follows: Let us kill him and take the stick. That was heard by his father. The three fled and straightway went to Kancanapura. There the king had ~~been~~ sonless. The deputed horse came to Karakandu's feet while he slept outside (of the city) circumambulated him with its right side turned towards him and stood still. In the meanwhile the people of the city saw with great respect that he was endowed with the marks (of a king) the cry of Victory was raised and the drum of rejoicing beaten. But he got up yawning. With perfect composure he sat on the horse and was taken into the city. He is a Candala, said the Brahmins and would not grant him entrance. Then he seized the jewel of a staff. It began to blaze. They were terrified. Then he made the Candalas of Vaidahana Brahmins. And the saying arose. By king Karakandu the son of Dahivahana the Candalas who lived in Vaidahana were made Brahmins. And they too disregarded the name given him at home Avakinnaga and established the name given him by the Candala boys Karakandu.

Then that Brahman came. Give me the village. Take the one that pleases you. He said. My home is in Campa therefore give it to me in her territory. Then he gave him a letter to Dahivahana: Give this Brahman a village. I shall give you any village or city that pleases you. He was enraged. The wicked Candala does not know his own self. The messenger returned and reported this. Karakandu was incensed. He besieged Campa. Fighting was going on. Then the nun heard of it. Saying. Let there be no destruction of people she took leave of the abbess and went to the city. She took Karakandu aside and disclosed the secret to him. He is your father. He questioned his mother and his father. They told him the real state of affairs. From pride he did not march away. Then she repaired to Campa, went into the king's house. She was recognized. The female servants fell down at her feet and wept. The king too heard of it. He too came. Greeted her respectfully. Gave her a seat and enquired about her child. She said. It is he by whom the city is besieged. Delighted he went out and had a meeting with him. Giving him both the kingdoms Dahivahana renounced the world. And Karakandu became a mighty monarch.

Now he was very fond of herds of cattle. In the meanwhile at the time of autumn he saw a bull calf strong limbed and white. He said. Do not milk the mother of this one. When he has grown, then let him drink the milk of other cows. The cowherds promised. When his horns had come out and he had become a power-

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ful bull the king saw him. He became solely intent on fighting. Again in the course of time the king came and saw a big bodied old bull that was being harassed on all sides by the young bulls. He asked the cowherds 'Where is that bull?' They pointed him out in such a condition. And they said 'This very same bull here by the sound of whose lowing in the middle of the yard of the cowpen even all the proud overbearing bulls with very sharp horns were subdued now suffers being harassed on all sides by the young bulls as his pride has departed on account of old age his eyes drip and his distorted lip quivers

When the king saw him in such a plight he fell into despondency. He pondered on transitoriness. Alas this bull who was such a splendid fellow has now come to this? So all subjects in the *Samsāra* are short lived. For thus it is 'Wealth which is indeed the basis of enjoyment and the cause of great delusion is impermanent. And it has been said "Perishable by its very nature is wealth, evanescent as the rainbow unstable as the streak of lightning like unto dust that clings to the feet. Riches the thieves rob the princes snatch away the Vyantara demons hide the kinsmen seize. Fire burns every thing a deluge of water destroys it and angry Yama (the god of Death) is engaged in carrying off all. Likewise union with beloved people the cause of supreme joy is transitory. How so? As many birds meet in the evening on a tree as travellers, who come from other countries (meet) in a traveller's lodging house and in the morning all go away every one in a different direction so also the many beings that have come together in one family home at the time of the blow of death all go in different directions accompanied by their *karma* to births as men gods, animals and other beings. A man strolls along the streets of the city, wanton and heedless engaged in crushing and pushing, surrounded by many men. That same resplendent man who perishes in a moment is soon, dried up by old age and disease that thus make him a goblin. Likewise, in the womb during birth in childhood in youth, in old age, in all states living beings go to pieces like earthenware vessels

Reflecting in such and similar manner he experienced the spiritual awakening he became a *pratyekabuddha*. Having torn out his hair in five handfuls, and having been presented by a deity with the distinguishing tokens of a monk he wandered about. And the saying arose. Having seen the white, noble bull with wellformed horns in the middle of the cowpen, the king of Kalinga saw prosperity and ruin and perceived the true religion